

The Barnes Foundation

Journal of the Art Department

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VOL. IX

Autumn, 1978

No. 2

Errata

The editors of the JOURNAL wish to make the following corrections of material appearing in issues prior to and including Vol. IX, No. 1 (Spring, 1978).

The correct title for the painting reproduced on Plate 1 in the Spring, 1972, issue of the JOURNAL is "Trees at Gourdon."

The correct title for the painting reproduced on Plate 75 in the Spring, 1975, issue of the JOURNAL and again on Plate 3 in the Spring, 1976, issue is "Gourdon." The painting is also inaccurately called "Le Gourdon" on p. 5 of the text of the latter issue.

The errors in the titling of Soutine's "Gourdon" and "Trees at Gourdon," as well as a confusion of the two paintings with each other, recur in the Spring, 1978, issue of the JOURNAL, which serves as an index to the JOURNALS that precede it. The correct data for these paintings are as follows:

"Gourdon," Soutine, **S/75:** 19–20, Plate 75; **S/76:** 5, Plate 3 and

"Trees at Gourdon," Soutine, **S/72:** 13, Plate 1

Appropriate changes should, accordingly, be made in the material on (1) p. 42, for the entry "Gourdon, Le"; (2) p. 79, under the entry Soutine, for the subentries "Le Gourdon" and "Trees at Le Gourdon"; (3) p. 85, for the entry "Trees at Le Gourdon"; (4) p. 105, for the entry "Gourdon, Le"; (5) p. 123, under the entry Soutine, for the subentries "Le Gourdon" and "Trees at Le Gourdon"; (6) p. 125, for the entry "Trees at Le Gourdon." In addition, in the list of works belonging to The Barnes Foundation on p. 153 under Soutine, the title "Le Gourdon" should be "Gourdon," and the title "Trees at Gourdon" should be included.

Also in the Spring, 1978, issue of the JOURNAL: (1) on p. 159 the Smithsonian Institution is improperly called Smithsonian Institute; (2) Federico Fellini's first name is misspelled on page 36, column 2; (3) in the entry "Blue Still Life" under the heading Matisse on p. 122, the JOURNAL issue that is given as **S/77** should be **A/77**; (4) the proper spelling of the name (see page 143) of the collection in Zurich, Switzerland, to which Picasso's "Italian Woman" belongs is "Bührle."

In the Autumn, 1978, issue, on page 11, line 11, the name of the doctor referred to should be spelled Barnard.

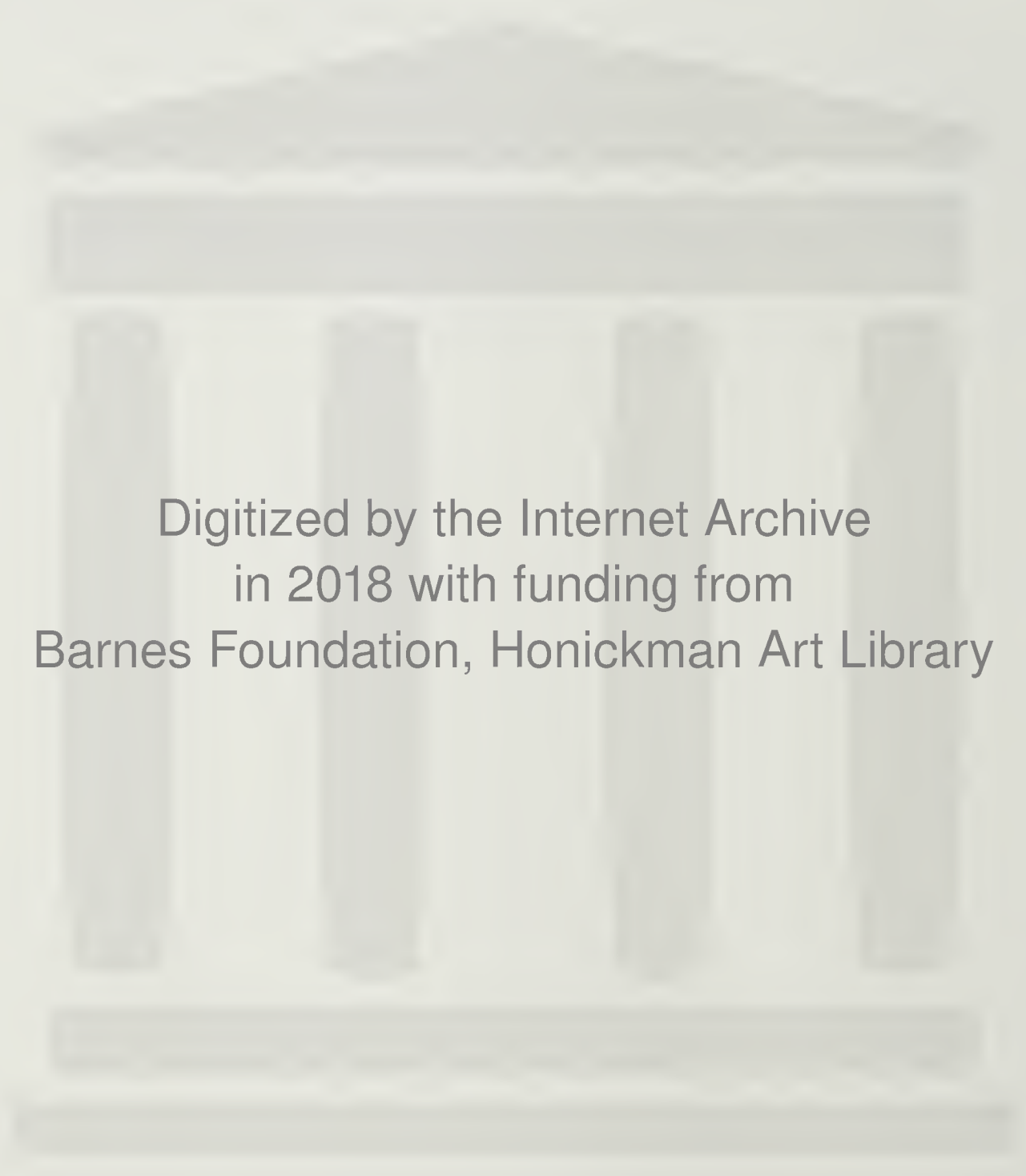
In the same issue, the painting by Matisse reproduced on Plate 77 and referred to on page 5 should be entitled "Figure in Landscape."

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THE BARNES FOUNDATION

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Journal of the Art Department

Editor—VIOLETTE DE MAZIA

Associate Editor—ELLEN HOMSEY

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The essays, etc., appearing in the issues of this JOURNAL will, for the most part, be derived from the work of seminar students, alumni, and members of the staff of the Foundation Art Department. On occasion, articles and pieces will be published not directly concerned with the Foundation's philosophy but representing original work by the Art Department's students and outside contributors which the editorial staff considers to be of general interest to the JOURNAL'S readers. Publication occurs twice a year.



A Seminar in Session

JOURNAL *of* THE ART DEPARTMENT

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No. 2

TRANSFERRED VALUES*

Part I—Introduction

by VIOLETTE DE MAZIA**

Road and pavement become wet mirrors, in which the fragments of this gross world are shattered, inverted, and transmuted into jewels . . . and the passers-by, mercifully wrapped alike in one crepuscular mantle, are reduced to unison and simplicity, as if sketched at one stroke by the hand of a master. . . . He [the Englishman] carries his English weather in his heart wherever he goes, and it becomes a cool spot in the desert, and a steady and sane oracle amongst all the deliriums of mankind.

—George Santayana, *Soliloquies in England*†

No work of art in its integrated makeup or, for that matter, no piece of creative endeavor, whatever the medium of expression or the field of human activity be, exists that does not involve transferred values;‡ they are

* This essay is the first in a series on the general topic of Transferred Values. Some of the ideas developed herein were originally presented in class demonstrations.

** Director of Education.

† Charles Scribner's Sons, New York, 1922, pp. 14 and 32.

‡These, because of what, as we shall see, the term stands for, may also be referred to as "transferred qualities" or "transferred attributes."

not always known as such by the artist and not always easily identified, but they are inevitably and irrefutably ever-present. This we bluntly state, recognizing that our assertion demands confirmation and objective justification, lest it remain abstruse or stand as seemingly arbitrary. For, if we are not acquainted with the identity of "transferred values," our introductory assertion is bound to baffle, to perplex us, and it will baffle and perplex us also if we know and accept the concept which the term "transferred values" embodies, yet fail to perceive its fundamental application to both the creating and the understanding of works of art.

Dr. Barnes was the first to observe, give a name to and write about transferred values as a basic component of the actuality of the three main aspects—the illustrative, the decorative and the expressive—of the things of the world. There is, however, nothing esoteric or idiosyncratic about the term. Rather, it states quite precisely the idea that Dr. Barnes had in mind, and the words he used to convey it were borrowed from the English language with an awareness of their everyday significance: "transferred" having been purposely selected for its meaning of "having been caused to pass from one thing to another"; and "value," for its meaning of "something intrinsically significant"; or "quality," for its meaning of "a distinguishing attribute."

Simply put, then, the combination "transferred values" or "transferred qualities" means what the words say—qualities, attributes that have been moved, transferred, from the habitat or situation to which they normally belong to a different habitat or situation, as, for instance, when, spontaneously acknowledging them, we refer to color seen in a painting as "cool" or "warm," by which adjectives we do not, of course, intend to designate a degree of temperature: the quality of coolness or of warmth, we know well, are not inherent in what constitutes the *visual* actuality of color.

Likewise do we frequently acknowledge the existence of transferred values, though in perhaps a less obvious manner, when we attempt to characterize a feature of the body of work of a particular artist or of a given painting. Thus

might we say of the color in Renoir's painting that it "warbles," "sings out a song of joy," and of the color in Cézanne's that, when it glows, it "sings in the contralto register"; and in neither case do we mean to imply that we hear sounds. In Renoir's "Bather [Gabrielle] Drying Herself" (Plate 2), an effect produced by the character and organization of the units of light could be described as that of a "merry-go-round" of "islands" of light, while the figure's head, above which a "hand" (of foliage) projects forward, is set in a "pocket" of space. In Renoir's "Reclining Nude" (Plate 78), the flowers in the middle distance at the right "drip" down, and, at the left, the figure's hair gently "cascades," and Renoir's color in his mature work is "breathed" onto the canvas. Cézanne's patches of overlapping parallel brush strokes (*e.g.*, "Leda and the Swan," Plate 86 and "Houses in Provence," Plate 79) may be fittingly described as "fish scales," and these are reincarnated in, transferred into, Barton Church's own "fish-scale" brush work, as, for example, that which makes up the delicate, fleecy, feathery, yet sturdy modeling and drawing and the unifying compositional web in his "Girl in Trolley Car" (Plate 64). And, again in Cézanne's "Leda and the Swan," we might point to the "bricks" that help to construct the figure's lower knee, and there are more swans than one in the composition—*e.g.*, the "swan" conveyed by the presentation of each of the arms, of the white cloth as it moves across the hips and down along the upper leg, of the hair flowing over the figure's right arm and of the hair above her left shoulder.

Again, the pattern and color relationships in the organization of figure and background in Matisse's "Woman in Landscape" (Plate 77) partake of the exotic character of an "orchid," and the three dark spots at the lower left act as three extra "brass instruments" in the total "brass band" of colors. The head of the girl in Picasso's "Composition" (Plate 10) plays the part of the "hub" for a set of radiating "spokes." In Cézanne's "Nudes in Landscape" (Plate 82), the figures "reach upward" as do "stalagmites"; in his "The Card Players" (Plate 83), they "settle down" like massive "mountain peaks," and the receding planes of shadow on

the wall at the left of the standing figure make up a "curtain" there that balances the curtain at the right of the composition; and throughout the painting we can see "Manet" in the simplified, functional brush work. Cézanne's "Fruit and Ginger Jar" (Plate 3) presents an "avenue" lined with fruit, with a lemon in the distance closing up its "vista," and the central band in his "Red Earth" (Plate 80) spreads out the richness of an "Oriental rug."

In Renoir's "Girl with Hat" (Plate 12), gently curving "tufts" of illuminated color, which help to depict hair, foliage, etc., "flicker" like evanescent "will-o'-the-wisp" units. In his "Family" (Plate 5), there is a woman's hat on the head of the main figure, and "hatness" is expressed also by the configuration of the mass of foliage above it and the configuration of the small distant tree, as well as by the volume of the young girl's elbow, the patterning color and light in the woman's blouse, the pattern of light in her skirt and in the baby's bonnet, of course, and his dress. Further about this painting, qualities essentially Renoir-esque infiltrate everything, so that the fluidity, the warmth, the sparkling glow, the lushness of color chords, the delicate weightiness of substance, the seductiveness of the rhythmic patterns, and so on, each varied in emphasis but transferred from one unit to all others, promote a fundamental sense of unification among all the constituent areas of the picture. Further, the head at the upper right in Renoir's "Roses and Figures" (Plate 93) shares the qualities of a rose with the roses, while the roses as depicted here partake of the effect of the unit that says "head"; and the recession in his "Pourville" (Plate 87), has the smoothness of "velvet" and "cream." In Renoir's "Girl in Landscape" (Plate 81), the color units "sparkle" as if they were "jewels" or "semi-precious stones," though one is missing and has been replaced by its "black-and-white photograph"—the dark, vertical area in the girl's skirt.*

* It is precisely in those units of a painting where the dominant qualities of the work fail to be adequately transferred—as, for example, in the absence of inner glow in the color of the dark area of the girl's skirt in "Girl in Landscape"—that we find a lack of essential consistency in the picture makeup, a "hole," a break in its unity.

Speaking more broadly, we might describe Matisse as giving us “fields” of “poppies,” “daffodils” and “grass” or “swatches” of “bunting” in “The Riffian” (Plate 66), and Maurice Prendergast, in his “Figures at the Beach” (Plate 94), as giving us “mosaic,” “tapestry,” “fresco,” “Impressionism,” while, in his “Idyl” (Plate 90), he offers us “tapestry” and “Impressionism” and neither “mosaic” nor “fresco.” Jean Hugo’s “*La Vallée de la Meuse à Huy*” (Plate 88) could be said to convey “floatingness of early Chinese paintings” and “hanging wall-fabric,” and Biagio Pinto’s “Landscape” (Plate 89) to convey “woolly tapestry.” The etching by Navâh reproduced on Plate 8, while giving us a landscape subject, is enhanced and particularized by its having a pervasive textural feel of soft, weathered linen cloth embroidered with crewelwork, and the tree trunk, for all its gracile and willowy sinuousness, partakes of the picture-focussing action of the otherwise radically different, forcefully dramatic tree in Soutine’s “Le Gourdon” (Plate 7). In Alo Altripp’s “Plant Form” (Plate 85), we can perceive qualities suggesting those of a “swan,” a “spurt of water,” “Pavlova,” a “lotus blossom,” and, in his “Head” (Plate 9), “architecture,” a “Gothic cathedral,” the “Venetian tradition,” “red rot,” “blood.” And, as a final example, to characterize much of Rouault’s work (*e.g.*, Plate 16), with its heavily dark-outlined areas of smouldering color, we cannot help but say “stained glass,” and, again, to say “stained glass” or “Rouault” to characterize the scarf shown on Plate 15.

The terminology we have used in the foregoing is, needless to say, thoroughly inaccurate from the point of view of its matter-of-fact significance. Yet, with this inaccurate terminology we said very accurately what we wanted to say, for while transferred values depart from and alter the subject facts—*i.e.*, are distortions (although all distortions are not transferred values)—like all other functional distortions, they lie in order to set off, to reinforce or to reveal the truth. Thus, in none of the above examples would we have been confused: we understood, for example, that the Rouault is *not* stained glass, but that it is a

painting that *has, partakes of, characteristics* that stained glass has.

This type of “inaccurate” statement as applied to a painting corresponds in the visual arts in general to what in literature we call figures of speech—metaphors, similes, etc.—and that we all use them to some extent in our verbal and written statements is a granted fact. Why do we use them? What do we achieve by using them? And just what do we do, what takes place, when we use them? The answers to these questions can, perhaps, best be demonstrated by the following simple example.

In Renoir’s “Nude in Brook” (Plate 1), there is, in the painting of the figure, a particular quality of surface and texture that we may perceive Renoir to have imparted to what we recognize as saying “flesh.” We could give a detailed, factually accurate listing, if we knew them, of all the colors he used and a literal description of the technique he employed and of the texture of the pigment—all of which produces an overall subtle, gray-pink-ivory gleam made of smooth brush work and smooth impasto. With this approach we would, however, fail to get to the nub of, and to bring out, the quality we see in the flesh, a quality that we can, leaving out the factually correct details and taking a short-cut, express in a nutshell by calling it flesh with a “mother-of-pearl milkiness” and a “satin” gleam and smoothness.

The merit of resorting to such terms rather than providing a comprehensive account of what our eye matter-of-factly or unimaginatively registers is not that we save time, but that we convey what we mean more specifically and clearly, hence, also, more accurately. We should understand, too, that what we have done parallels what Renoir did: he/we selected and brought together into specific relationships colors, etc.,/words descriptive of qualities or characteristics of things that normally or conventionally are not found or used together—human flesh, silk fabric, milk, and lining of shells. This novel, more or less unexpected or unconventional association imparts in both cases, Renoir’s and ours, a picturesqueness that draws on the observer’s or listener’s background and imagination. It

is, in other words, an intentional departure from the literal depiction of facts for the sake of expressing characteristics that the facts acquired as they were imaginatively perceived in the light of a background that includes the knowledge of things other than flesh—specifically, the knowledge of satin, milk, mother-of-pearl*—the qualities or values of which are transferred into what we recognize as saying flesh.

The process that brings transferred values into being is none other than that of experiencing and perceiving. As we have observed in earlier essays,[†] perception or experience goes beyond registration of the world with our senses and also beyond recognition of what is registered. While both of these activities are indispensable steps in the process, much more of us—our interest, our background, our feelings, our intelligence, our imagination, etc.—is involved when we have an experience and perceive specific identities or meanings. Perception is, in fact, the process of the objective method itself, which is none other than the intelligent method that happens to be employed by science. And it is also the process of creativeness: that is, it involves a response in which imagination functions intelligently, transforming, by way of our background, what we register and recognize of experience (for instance, transforming the facts of flesh in the imaginatively perceived light of Renoir's/our background that holds the meanings of milk, satin, mother-of-pearl), in the course of which process transferred values (milkiness, satininess, pearlyness) having been drawn from Renoir's/our background and carried over into his/our first sense report, which gave

* Etymology is replete with examples of transferred values. Indeed, the word "mother-of-pearl" is itself an instance of their occurrence in the English language—this word comprising two separate words that designate things not normally connected and, by so doing, transmitting more succinctly and picturesquely the idea it embodies than would, for example, the phrase "the hard, iridescent substance forming the inner layer of the shell of certain bivalve mollusks, which substance, under certain conditions, produces, gives birth to (hence, "mother") what we call pearls."

† The reader's attention is especially directed to the essay "Method" in the Spring, 1970, issue of the JOURNAL, with particular reference to the analysis of the process of perception on pp. 12–17.

him/us what he/we recognized as saying flesh, came into being as qualities.

The occurrence of transferred values in the artist-painter's work, so important a part of what his creative sensitivity and imaginative insight bring about, is, as we implied above, only an intensification, in his field, of our use of similes, metaphors, etc.—*i.e.*, figures of speech—in our daily mode of expression. In order to understand transferred values fully, then, we would do well to consider them, their function and significance, first, as we respond to our daily environment; second, as we respond to that part of our environment created by the artist; and, third, as the artist responds to his environment in the course of creating his piece.

Let us begin by looking at a few examples of the ordinary use of transferred values as a means to a specific enrichment of our statements. There is a little girl whose name is Mary, but her mother, when talking to her, calls her "Sugar." There is a little boy, and his name is Walter, but his mother, when talking to him, calls him "Puppy." There is a painting by Cézanne the title of which is "Provençal Peasant" (Plate 65), but Dr. Barnes always referred to it as "Potato Face." The common name for the yellow-flowered crowfoot is "buttercup" or, in France, "*bouton d'or*" ("button of gold"); and for the *murex pecten** reproduced on Plate 91, it is "Venus' comb" or "thorny woodcock." During the second world war, fighting planes were given such names as "Flying Tiger" and "Mosquito." We say of people we know that one is a "cat," a "vixen," another is "quick on the trigger"; that this man is a "wolf," that one a "blackguard." We see "red," and no visual aberration is implied; we feel "blue," yet are not exsanguinated; we have a "yellow streak," but no symptom of jaundice; we are "green" with envy, but our complexion

* "*Murex pecten*" is itself an instance of transferred value—"murex" being the Latin word for "shell" and "*pecten*" for "comb"—as is also "*ranunculus*," the name of the genus to which the buttercup belongs, which means "small frog" in honor of its one aquatic species.

remains pinkish. We ask “pointed” questions and use no stiletto, give “oblique” answers, but face our interlocutor, or “talk through our hats,” yet are bareheaded . . . and “barefaced.” We “run” for office, and we are “happy as a lark” if we win and “hopping mad” if we lose. We may quit “under fire,” yet there is no conflagration, and leave town “under a cloud,” while the sky remains clear. And did not our history teacher tell us of Richard *Cœur de Lion* (the Lion-hearted)? Yet, do we not accept without question that Richard *Cœur de Lion* lived during the twelfth century, hundreds of years before Dr. Bernard performed the first heart transplant? And there is in all of these a piquancy which factual, literal description or a blueprint of the nature of the thing or feeling referred to would lack.

Imagination functions on the part of the one who uses transferred values; therefore, imagination is needed on our part to understand them. When we say, “She’s a cat,” we do not expect the girl so characterized to have whiskers and green eyes; we mean she is unpredictable, we “pet” her and she “scratches”—but those terms, by the way, are instances of transferred values, too. That is to say, we are not literal in our understanding of such terms, and, if we were, they would fail to communicate: someone tells us of a girl that she has a complexion of peaches and cream, and, if we lack imagination, if we hear the statement literally only, the effect for us is that of a mess. But it is our fault that we fail to grasp the meaning intended, just as it is our failure to see, in the full meaning of the word, when, in the case of an artist’s work, we look for and judge what he has done on the basis of literal, illustrative facts alone—as if, for example, when looking at Cézanne’s “The Card Players” (Plate 83), we see only three men playing cards, another man and a woman looking on, a drapery, a picture hanging on the wall and a jug on a shelf.

Such failure of understanding may also be due to a lack of experience with the medium of expression—whether in art or in daily speech. When I first came to this country, I was not familiar with American metaphors. After I had returned to Europe, some friends from America wrote to me about a girl who was coming to join me in a study of the

museums. The letter contained a passage assuring me that I would like my prospective companion, for, in the words of the writer, "she's all wool and a yard wide." I could not understand why I would like a girl who, in my lack of imagination or experience of the figures of speech of my correspondent, was a "softie" and *that* wide across. A similar misunderstanding arose between Dr. Barnes and Paul Guillaume, who was at one time the Foundation's foreign secretary in Paris. On one of Dr. Barnes' visits to Paris, Guillaume showed him the painting of Soutine's "Baker Boy" (Plate 13), upon seeing which Dr. Barnes commented, "Umm, that's a peach!" Guillaume, who knew some English, but not very much, was quick to respond, "No, no, Dr. Barnes. There is no peach; it is a baker boy."

The French antique milking chair reproduced on Plate 29 has characteristics which led Dr. Barnes to call it our "Jimmy Londos" (a short, stocky wrestler of earlier days) chair. This meant nothing to me, since I had never seen or known of Jimmy Londos; I call it our "John Kane" chair, and I do not have to explain why to those who have known the particular effect in John Kane's paintings—especially, perhaps, his "Children in the Field" (Plate 92)—of the distorted proportions given the figures (*cf.* the Kane figures with the chair's adult-sized seat and child-sized legs).

Transferred values in the work of the artist who uses words as his medium of expression will, of course, be found in literature rather than in scientific treatises, and poetry, in particular, abounds in their use; indeed, they are much of what makes poetry be what it is. They can also give an aesthetic interest, a moving power, to prose, which then becomes poetic. Years ago the Foundation staff attended a service every Sunday morning at a Negro church, Tindley Temple, in Philadelphia, mainly to enjoy the picturesque manner of the preacher. This man was endowed with the true imaginative perception of a poet. I distinctly remember his giving us a picture of heaven so vivid that we could see and, indeed taste it, for we were going to "feed on milk and honey and wine" there. When the preacher came to the story of the return of the

prodigal son, he wanted to convey the feeling of the fact that the young man's parents were not expecting him, for which purpose the mother was portrayed as "sitting in the parlor knitting a sweater" while the father "listened to the radio"—a simple, naïve, but successful way of getting the idea across.

The Bible, too, is filled with eloquent examples of transferred values. We find them richly evident in, for example, the parables and in such phrases as, "Thou art the salt of the earth." And from poetry, a single instance should suffice:

*Drink to me only with thine eyes,
And I shall pledge with mine;
Or leave a kiss but in the cup,
And I'll not look for wine.
The thirst that from the soul doth rise
Doth ask a drink divine;
But might I of Jove's nectar sup,
I would not change for thine.*

As for a poetic piece of prose, we can cite from Joseph Conrad's "Typhoon" the description of the arrival of the storm:

It was something formidable and swift, like the sudden smashing of a vial of wrath. It seemed to explode all around the ship with an overpowering concussion and a rush of great waters, as if an immense dam had been blown up to windward. In an instant the men lost touch of each other. This is the disintegrating power of a great wind: it isolates one from one's kind. An earthquake, a landslip, an avalanche, overtake a man incidently, as it were—without passion. A furious gale attacks him like a personal enemy, tries to grasp his limbs, fastens upon his mind, seeks to rout his very spirit out of him.

Transferred values are not to be interpreted as being, or to be confused with, make-believe or camouflage. Camouflage conceals by means of disguise, and make-believe pretends likewise that something is that which it is not. Both camouflage and make-believe impose the identity of one thing upon that of another and, by so doing, obliterate the original thing's objective reality. In either case, the action is destructive, as it leads to the covering up or replacement of whatever is subjected to its effect. The playing of Bach with the flamboyance of a Wagnerian opera, as under Stokowski's baton, does not enhance the individuality of Bach's music, does not, that is, represent an instance of transferred values, but one of a murdering of Bach's music by a drowning of its gentleness and simplicity in the powerful booming of Wagner—not unlike what happens to the tender crispness and subtle, sweet flavor of piping hot *pommes soufflées* (puffed potatoes), or even simple French fries, when drenched in thick, richly seasoned, cold catsup.

Transferred values, then, not only respect the integrity of their habitat, but re-affirm and enhance it, as they also contribute to and underscore its "itness": a luscious looking apple is made even more luscious by the jewellike sparkle of Renoir's color. Camouflage, make-believe, pretense conceal by means of disguise and are simply matters of imitation; transferred values are a means to creativeness. Or, to put it another way, camouflage, make-believe, pretense are and function as nouns; transferred values are and function as adjectives.

Camouflage, make-believe, pretense—one or the other may be justifiably applied to many areas of Michelangelo's painting on the ceiling of the Sistine Chapel (*e.g.*, Plate 6) at the Vatican. In the main, this work is a *tour de force*, a technical stunt that succeeds in imitating architecture and sculpture to the point that, although we know it is all painted on the flat, smooth and even surface of the ceiling, we are fooled into believing that architectural elements, arches, columns and such in reality project from the painted area, forming niches into which actual pieces of sculpture have been placed.

As in general with imitation—and imitation it is in the examples from Michelangelo just mentioned—what it imitates, what it pretends to be, will by *its* nature do it every time more convincingly. The painted shadows in the Michelangelo cases, for instance, that are either cast by the volumes or that model them will not vary with changes in the location of the source of light outside the painting or in the location of the viewer, as such shadows would naturally do were the units actually, and not just imitations of, pieces of sculpture and architectural elements. These units, then, are, we may say, merely architecture-*like* and sculpture-*like*—this in contrast to the effect of Cézanne's compositions, whether of still-life objects (*e.g.*, Plate 3), figures (*e.g.*, Plate 82), landscapes (*e.g.*, Plate 63) or whatever, which are, in terms of color solidity and compositional structure, what we would call architectonic and sculptural, each one being possessive of a new, its *own*, actuality.

As with Cézanne, so with such artist-painters as Renoir and Modigliani. In Renoir's "Bathing Group" (Plate 84), * for example, characteristic features of various phases of the Greek sculpture tradition qualify the expressiveness—the grace and fluidity—that is Renoir's own; and the specific identity of these figures, so essentially dependent on qualities intrinsic to Renoir's use of color, is something that sculpture, Greek or any other, cannot possibly have. Similarly, in the case of Modigliani's work, such as, for instance, "*Haricot Rouge*" (Plate 18) and "Girl in Sunday Clothes" (Plate 19), borrowings from African sculpture (*e.g.*, Plates 17 and 20) impart a distinctive quality of liveness and elegance to what remains basically Modigliani's color-and-line conception and execution. In other words, the figures, or whatever other units make up the subject, in these paintings are conceived and rendered—as they are also in Cézanne's—in terms of qualities and effects that color, the painter's medium of expression, can be made to convey and which no other medium can duplicate: these subject units are not

* For a discussion of the rôle of the Greek sculpture tradition in Renoir's "Bathing Group," see the Autumn, 1977, issue of the JOURNAL, pp. 15–18.

sculpture-*like*, not imitations of sculpture; instead, qualities belonging to sculpture—Greek and African—have been transferred into and made to enhance the particular color statements of each artist. The same cannot, however, be said of Picasso's "Head of Punch" (Plate 21), in which the three-dimensionality of the head is not *of* the painter's medium, not, that is, color-made; rather, the work strongly inclines towards being an imitation, a reproduction on canvas, of an African mask (*cf.*, *e.g.*, Plate 22), practically nothing but a mere illustration of what the mask is and would appear to be to anyone—the features and volumes, etc., having been blocked in with lines that provide little more than such literal information as "this is the shape of an eye" or "nose as given in African Negro sculpture," "here is where and how, in an African mask, a volume would project" or "the grooves would make a linear pattern," etc., with these factual meanings so insistent that what drama of contrast and pattern there be is weakened beyond significance, swallowed up in the literal telling—and, consequently, not an instance of transferred values.

Returning to examples of transferred values, as opposed to imitation, we shall look first at the small table or candlestand presented on Plate 23. In this piece, the joiner, *i.e.*, cabinetmaker, gave the top the dented-in or raised-rim formation of a dish, which makes the piece be a "dish-top" table. Nevertheless, it is not a table that has a dish as a top: "dish-top" comes in not as a noun taking the place of "table top," but as an adjective qualifying it. Moreover, this table or candlestand, because of the enclosure construction under the top which connects the top and the stem and because of the character given the stem and the feet, may be described as a "bird-cage" candlestand with a "vase-" or an "urn-turned" stem and "snake" feet, while the stem of the table reproduced on Plate 24 may be described as a "baluster-turned" one. In each case, "bird-cage," "snake," "vase-turned" and "baluster-turned," the feature comes in as an adjective, a characteristic; it is a transferred value. Were an actual baluster post to be used, however, as happens with many a fake antique candle-

stand, the element becomes a noun: it *is* the thing, not a matter of values having been transferred.

In no case of transferred values, and this is an important point for understanding their significance, do we recognize a thing as *being* something else, or even *like* something else. The Pennsylvania "Dutch" chair from Ephrata pictured on Plate 30 has characteristics, or transferred values, of a long-legged, high-waisted girl, who is full-cheeked and wears earrings. But the Ephrata piece *is* a chair, a Pennsylvania "Dutch" chair, and *not* a girl; it partakes of, it *has characteristics of*, a girl as we describe it that come into it and make it be a specific Pennsylvania "Dutch" chair.

If we fail to see the point just made, we shall fail to get the importance and significance of transferred values in life and in art, either from the point of view of their creation or that of our appreciation of them. Transferred values, that is, do not make of a thing something else, but lend new meaning, qualitative meaning, to its still-present identity: the yarn winder shown on Plate 25 *is* a yarn winder, and it is specifically *this* yarn winder because it has, if we can see it, the alertness, the tension of a little man doing his daily dozen. Nor need this have been intentional on the part of, or even known to, the maker.

Not unsimilar in configuration and expressiveness to the "little man" of the yarn winder is the "little man" to be found in Klee's "Color Shapes" (Plate 26) and in the logogram (Plate 27) of the Philadelphia Employment agency Manpower. But in neither the Klee nor the logogram do we perceive the "little man" as a transferred value. In the Klee, and this holds true whether the unit of the man was intentionally incorporated by the artist in the pattern of his color shapes or happened accidentally, "little man" occurs as a noun—"he" is recognizable as a unit made up specifically of color shapes—and not as a "little man's" characteristics that enter into and qualify something else in the area the man-shape occupies. The same may be said of the "little man" of Manpower's logogram: we recognize shapes and proportions and relationships which in themselves say figure of a little man, but which do nothing to anything else in the space where they occur.

To reinforce our point and to forestall possible misconceptions and eliminate ambiguities in the understanding of transferred values, we shall very quickly run through a few other examples of transferred values that enter into the specific identity of a variety of objects: with the early American grease lamp, known as a “Betty”^{*} lamp, illustrated on Plate 32, the silhouetted profile conjures up the configuration of a baby’s old-fashioned, ready-to-be-curtained cradle or the graceful flow of a gondola’s flat bottom to its high prow; and the “Betty” lamp on its stand reproduced on Plate 54 partakes of the character of the relationship between an automobile and the smooth, shiny, steel shaft atop of which it was hoisted to undergo undercarriage repairs; for the English grease lamp shown on Plate 45, we could use the words “two-story high rowboat,” and “boa constrictor’s head with a bow in its hair” for the base of the French “Betty” lamp shown on Plate 31; the pewter spool-holder pictured on Plate 34 we might call a “carousel”; and of the sewing-kit container presented on Plate 98 we might say “pagoda” or “fortress,” and the wood that makes it up is referred to as “tiger” maple; the wrought-iron latch on Plate 35 we might describe as a “Picasso ‘Madonna and Child’,” and the iron lock on Plate 95, as a piece of contemporary sculpture (*e.g.*, Plate 96); with the French relic holder shown on Plate 61, we could refer to the crystal piece at its top as an “olive”; we might talk about the “apron” or the “skirt” of the lowboy on Plate 97 and point at the “fiddle” back and “yoke” top of the chairs shown on Plates 37 and 38 and refer to the latter, because of its ubiquitous curves, as a “Mae West” chair; about the early American lighting fixture reproduced on Plate 40, we might say “springiness” of a “Jack-in-the-box” or “mechanical toy” and almost expect the “little monkey” to be suddenly released and to run to the top; the Pennsylvania pottery grease lamp represented on Plate 42 has the sauciness of the boy in William Steig’s caricature on Plate 41; the “beak” of the

^{*} Possibly from the Pennsylvania “Dutch” mis-pronunciation of the French word “*petite*.”

pewter flagon on Plate 44 suggests the physiognomy of a smug, smiling pig, while the lid of the flagon to be seen on Plate 43 calls to mind a pelican's bill by the manner in which it is clamped shut and by the "gullar pouch" underneath it, and its thumb piece "thumbs a ride," as it were, and its handle is "akimbo." But the heart on top of this flagon's "bill" is not representative of an instance of transferred values, for the figure of a heart is actually depicted there. Nor, with the early French iron lamp-on-stand reproduced on Plate 46 do the turtle, the snake, the demon function as transferred values; again, each of these creatures is depicted in terms of specific subject facts, so that *it*, rather than its *qualities*, is there.*

From the above, we should be able to see that transferred values are an important part of the expressive, as well as of the illustrative and decorative, identity of the objects in which they occur. To confirm this, let us now summarize some of the transferred values that strike us as we look at a few of the iron pieces in the Foundation's collection as they are placed on the walls: a pair of English steel scissors (Plate 39), and to call attention to certain of its features that make it be *this* pair of scissors, we shall suggest "a mask," "a lorgnette," "a figure at a Halloween party," "a Ku Klux Klan robe"; a French keyhole escutcheon (Plate 48), and to make it specific we can say "a

* A lump of sugar in our coffee, an appropriate and appropriately adjusted pinch of salt and pepper on our broiled fish illustrate in an affirmative manner the expected *performance* of transferred values—they enrich, perk up, individualize without concealing or destroying—as do also, for further examples, the olive or the piece of lemon peel in a Martini and the squirt of lemon juice over caviar.

The above instances do not illustrate the *nature* of transferred values, for, with them and not with transferred values, the things themselves that procure the qualities transferred are physically present. Such "semi" transferred values of the above sort work miracles in the kitchen, as do "full" transferred values in the arts. In one or the other case, we might say that transferred values are like a bonus and, while unexpected, are absolutely needed for the most satisfying results.

To be stressed, however, is the fact that, rather than being, as is the frosting to the cake, added onto and separable from what they enhance, transferred values are a built-in bonus: as they qualify, enhance and make specific, they also participate in the very makeup of the entity which they help to be specifically *that* entity.

Daumier caricature of the jowly French King Louis-Philippe, surnamed "*La Poire*" ("the Pear") (see Plate 47); another iron keyhole escutcheon (Plate 36), and anyone will easily say "a girl on her bicycle coming straight at us with her hair flopping in the wind," or it could also bring to mind a bow-legged cowboy on his horse; an arrangement of a keyhole plate and an iron bar of hooks (Plate 33), and we might say "penguin" or "Charlie Chaplin" or "a short-legged Arab in front of his tent"; sugar tongs (Plate 49), and, if we say "a dancer with a tambourine who has lost her head," certain specific features and relationships of it are immediately brought to the fore; two tools for ringing a bull's nose as placed in relation to each other (Plate 100), and we can make them come alive by saying "two fighting cocks or dogs"; the grouping of a bucket handle, the end of a hoe and a Pennsylvania "Dutch" hinge shown on Plate 50, and we may say "a Dutch girl carrying her milk buckets on a yoke," or, because, suggested as they are by each person's background of experience, transferred values are personal, some of us might say "Step-'n-fetch-it," *i.e.*, the long-armed, lanky, slouchy, ambling fellow from the old silent movies (though this grouping verges on not being transferred values, for the objects were placed so as to look like a Dutch milkmaid or a lanky, slouchy fellow and their composite effect belongs, rather, as do also the arrangements, mentioned above, shown on Plates 33 and 100, to a kind of gray zone between legitimate transferred values and imitation or make-believe*).

As three final examples, the tin cookie-cutter in the shape of an Amish woman shown on Plate 51 is not an instance of transferred values, for, as we noted of similar cases above, the object was actually made to look like an Amish woman, while the model for a telephone-receiver holder reproduced on Plate 52, on the other hand, does suggest transferred values of an Amish woman, and the other model reproduced on Plate 99 has transferred values from such things as a wrench or a lobster's claw.

Finally, we shall see how transferred values play a part in the achievement of the qualities of unity and variety, using

* And we suggest that, in such instances, the transfer of values is reversed: characteristics (here, *e.g.*, rigidity, hoe-ness, iron-ness) of the things em-

as our example the composition of the paintings and objects on one of the classroom walls in the Foundation (Plate 53). This wall comprises a wide assortment of items—a Pennsylvania “Dutch” chest, Courbet’s painting “The White Stocking,” two canvasses by Renoir and a Pennsylvania wrought-iron latch.

We shall state initially that, if we perceive the unity of all the objects that belong on this wall, we are, by necessity, involving transferred values in our perception of the wall as an entity. As a matter of fact, the principle of transferred values is fundamental to any unity perceived or established—a truth we shall demonstrate in this wall-unit. Variety occurs primarily by way of the identity of each object, and unity as a result of both what the objects are and what the arrangement is. We shall attempt to establish the fact that we perceive the unity of the whole when we are able to transfer characteristics fundamental to one of the objects or components into the other—an achievement that, of course, requires that the objects or components share certain features in common and that the placement acknowledge that commonality, as well as that we be capable of bringing our imagination, intelligence and background of experience to bear on the situation at hand.

With the wall we selected, there is, obviously, the pyramidal formation of its organization—a balanced, unified formation or “container” in itself, independently of the nature of its contents; and we are “finding the ‘M’,” as William James describes it, when we see the chest as the base of the “pyramid,” the Courbet and the Renoirs as the body of the “pyramid” and the latch as the “pyramid’s” apex. But this is a superficial kind of unity, a unity that involves only the shape, size and relative position of the objects. There is also an organic unity, the unity of expressive qualities, which are perceived only when we are able, for instance, to transfer into the chest (Plate 102) what we find of color scheme and of muted, heavy tonality in the Courbet (Plate 101).

It can also be said that the ability on our parts to experience such a transference of values serves not only to allow us to grasp or understand the unity of the situation, but also to help us in perceiving, in a way not otherwise

ployed (*e.g.*, hoe, hinge and bucket handle) are transferred into the entity (the lanky, slouchy fellow) for the sake of which they were assembled and related.

possible, the identity of the objects that make it up.* When we look at the chest as an isolated item, we may be able to classify it and recognize it as a type of eighteenth-century Pennsylvania "Dutch" chest. And we may even be able to go further and to see something of the character of its color, its drawing, its composition, its use of the Pennsylvania "Dutch" tradition and so on, *i.e.*, to get something of its meaning as a work of art. But when we have, for example, our understanding of the Courbet painting, the nature of its color, etc., also to use in our seeing of the chest, then we are able to see much more fully, in a much richer way, with that much more of our own personality involved, what the chest itself is from the standpoint of its aesthetic identity: heavy, somber color is not as specific as *Courbetesque* somber color.

Likewise with Renoir's "Flowerpiece" (Plate 55), hanging over the Courbet, we see it more specifically when we see what Renoir transferred into his expression of flowers of qualities characteristic of Courbet—for instance, the somber, waxy surface and texture, the heaviness, the "blackishness," of the shadows. If we do not know Courbet, we miss that in Renoir, just as, if we do not know milk, satin and mother-of-pearl, we miss the specific qualities Renoir at times gives to his painting of flesh. Nor do we mean to say that Renoir's textures in this painting are not his own, for they are—transparent, glowing, rich; but they have the Courbet heaviness transferred into them, in contrast, for example, to what the textures in his "Chrysanthemums" (Plate 56) have been qualified by.† In

* For the benefit of those who still complain because the paintings at the Foundation are not hung in a conventional way, we should again point out that the arrangement of the works of art plays a significant educational rôle in the Foundation's operation as a teaching institution.

† To perceive fully what the latter painting is, one must include in his seeing what Renoir transferred into his colors and textures of qualities belonging to Delacroix (*e.g.*, Plate 60), Rubens (*e.g.*, Plate 59) and such things as summer and an overflowing, billowing mug of beer.

In the case of Renoir's "Roses" (Plate 57), on the other hand, the suggestion of Manet (*e.g.*, Plate 58) in the rendering of the opening bud and profiled flower at and immediately to the right of the rim of the vase does not represent a transferring of values. Instead, it is an example merely of skilled adoption,

Renoir's "Head of Gabrielle" (Plate 109), above "Flower-piece," firmness to the nevertheless delicate modeling and drawing attests again to the influence of Courbet's work, an influence of effects that have gone into solution and become entirely integrated in the overall Renoir identity. In addition, the bending over of the flowers in the canvas below it on the wall arrangement is transferred into what, from the point of view of subject, says "head"; flowers and head have *that* kind of bending over in common and, thus, unify on that basis. As for the "tulip" latch (Plate 62), which has its own transferred value of impishness, at the top of the wall composition, we may transfer into it something of the floweriness of Renoir, but even more the kind of "flower-ness" embodied in the rigid tulip formation of the motifs that decorate the chest.

Just as transferred values serve in the establishment of unity in a composition made up of a number of paintings and other objects, so do they do with reference to the makeup of individual pictures. In Renoir's "At the Café" (Plate 4), for instance, we perceive the unifying rhythm established between the pom-pom on the woman's head, the collar, the cup, the table top, the elbow as we follow Renoir's transferring of the pattern of one unit into that of the others. Similarly, we could analyze Cézanne's "Man Putting on Coat" (Plate 68) "accurately," *i.e.*, give an inventory or a "blueprint" that identifies the canvas as Cézanne's handiwork, and yet miss a distinctive feature of

rather than creative adaptation: Manet's spirited style of drawing and his technique of determined, crisp and simplified touches, applied with a distinct brio, are employed in these two Renoir units to depict roses, but their features and effects do not merge with or qualify any drawing or technique that is Renoir's. Stated differently, the succinct drawing in these two flowers shows no imaginative usage of Manet. It is not a transferring of qualities from Manet's technique into Renoir's, for Renoir's technique is not there; it has been replaced by Manet's.

The above criticism does not extend to the rest of the painting. Elsewhere in the bouquet, Manet's simplified, broad touches have been transferred into, and made to modify, the gently curved, delicately applied, let-go strokes that are uncompromisingly Renoir's own.

the painting that we can get as we see Cézanne's transferring of a certain linear movement from arm and sleeve to tree and bush—an essential factor in the overall oneness, the expressive unity, of the work.*

Now that we have shown what transferred values are and what their use consists of and some of the things they can accomplish, it might be appropriate to reiterate and examine our possibly then-risky or reproachable introductory remark that no work of art exists that does not involve transferred values. No more and no less in art than in any other phase of our lives, the past is, as we know, ever-present; we are attached, so to speak, to it, and our link with it is unbreakable. Nothing—again, including art and art's most extravagant avant-garde and experimental forms—is *sui generis*, stems from nowhere. Specifically for the artist, this past, in the chain of which he himself becomes a link, is made up essentially of the contributions of other artists; it is the reservoir of ideas, effects, meanings, qualities revealed, expressed, made known by his predecessors in the traditions.

Consciously or not, willingly or not, at any level of creativity, the artist cannot ignore—because he cannot escape—the traditions: he is not simply free to draw ideas, meanings, effects, qualities from them if he wishes; he cannot, indeed, do otherwise. And the mark of his creativeness lies in his ability to use them judiciously as a means to his own expression, his capacity to incorporate, to transfer them discriminately as qualitative elements into the new entity that is to be nevertheless distinctly his—the color shimmer of the Impressionists in Renoir, the Vene-

* We refer the reader to Barnes and de Mazia, *The Art of Cézanne*, The Barnes Foundation Press, Merion, Pa., 1939, p. 76, where it is shown that the entire picture, as it were, puts on the man's coat.

tian structural color in Cézanne, the pattern of Byzantine mosaics in Maurice Prendergast, to list but a few examples of influences creatively used and by that fact representing a transferring of values.*

This is not the case, however, for the one who paints, sculpts, writes, composes, etc., and has nothing to say that is his own of any aesthetic interest. Surely, the traditions are there for him as for the others, the creative ones, and he, too, just as surely, helps himself to what the work of his predecessors offers. But there is no enduring core, no “himself”† into which qualities borrowed from others can be transferred and which they can enrich and help to bring into fruition and integrate into an “itness” of a positive nature. A clear-cut illustration of such a person is to be found in André Derain (to whom Dr. Barnes used to refer as “André *de rien*” [“André of nothing”]). In his “Portrait of a Man” (Plate 14), for example, many sources in the traditions are in evidence—Monet, Manet, Pointillism, van Gogh, Cézanne—but never do they seem to know each other, to know what the others are doing or to know even what they themselves are there for and expected to be doing: no amicable relationship among them is discernible and no functional activity. Instead, the loot from each source pulls along its own way and competes with the others for attention: none enhances the others, needless to say, but, rather, exerts a lethal effect upon them. Nevertheless, disparate as the component units that make up the picture are from the point of view of their respective expressive contents, they each occupy an area of the same circumscribed surface of the canvas and by that token, by the fact, that is, that this coexistence is transferred from area to area, unity prevails among them—a

* Etymologically, the term “influence” derives from the Latin *influer*, to flow into, in other words, “transferred into,” something.

† The reader is directed to pp. 4–19 of the Autumn, 1977, issue of the JOURNAL for a discussion of the nature of the “self” as an aspect of a work of art.

unity, however, inconsequential with regard to the question of the aesthetic merit of the picture.

Not too foreign from the above from the standpoint of whether transferred values play a rôle in the making of identity is the type of work known as Surrealism. To put in a valid claim for the presence of transferred values, we must, as we indicated earlier, perceive *qualities* of things, rather than the things themselves, that do not naturally belong to the observed situation, and these qualities must be transferred into, become integrated with and qualify the basic makeup of that situation: we are given *jewel-sparkle* of the color, for instance, but not emeralds or rubies; a *warmth* of light, not fire; a *sculpturesque* structure of color volumes, not sculpture, and so on. With Surrealism, as in the typical works of Dali (*e.g.*, Plate 73), etc., although transferred values may be seen sporadically—for the most part, as characteristics of the Florentine tradition—they are not at all applicable in defining the incongruous arrangement of the subject components of the Surrealists' paintings, which is the outstanding feature of their impact. In the first place, these components are, in the main, re-presentations, literal renderings, of recognizable *things*, as opposed to qualities; and, secondly, they are juxtaposed, incongruously or not, without any transference of any characteristic or trait of one into the structure, meaning or actuality of any other—no more an instance of transferred values than is the French grease lamp shown on Plate 46 with regard to the units representing turtle, snake, demon that have virtually been brought together as they are. True, a turtle, a snake, a demon have been transferred from their normal habitat, just as, with the Surrealists, trees may sprout out of a head where hair was wont to grow, instead of from the ground, as we would expect. Yet in neither case is the meaning of the item—turtle, snake, demon or tree—transferred *into* the matter that makes up the lamp or the head; it is merely a *part*, added on, which, with all the other parts, constructs the

final object, be it that particular lamp or that particular head.

No less fitting as an instance of transferred values than the Surrealists' incongruous assembling of subject components (by no means a new phenomenon in the traditions, as is shown by Plate 11) is the work representative of that phase of Surrealism known as the "metamorphic image" (*e.g.*, Plate 73) (likewise not a new type of painting—see, for example, Plate 28). Nor is this kind of work unlike, in effect, the familiar visual phenomenon known as optical illusion, a sample of which is provided by the drawing shown on Plate 107. In this we can, almost at will, perceive the steps either to rise from the "floor" in a normal fashion or to descend, upside-down, from the "ceiling"—the image that we get depending on whether the triangular shape at the lower left or that at the upper right, respectively, is seen to stand in the foreground.

With the "metamorphic" paintings, the same "either-or" condition is present: depending upon how the observer looks at the canvas, either one or another image, or subject, will be seen, but the two are mutually exclusive; hence, neither is enhanced by qualities pertaining to the other—a situation directly at odds with that of transferred values, in which the effects or qualities brought into an entity are perceived simultaneously with it, so that its identity is, in fact, in part established by the transferred qualities (remember the "dish"-top candlestand, the "carousel" spool holder, the "fiddle"-back chair and the other items cited in the text above to illustrate the nature and function of transferred values). In other words, in the case of the "metamorphic image" and not in that of transferred values, the view of one image replaces that of another, without in any way affecting its identity, except by obliterating it.

To objectify our statements, we shall briefly consider a few works which fall into the general category of "metamorphic" painting. In Dali's "The Slave Market" (also entitled "The Disappearing Bust of Voltaire") (Plate 105), for instance, when we register the central group of small figures dressed in seventeenth-century Dutch gar-

ments, we remain unaware of the relationships of areas of light and of dark that portray the bust of Voltaire (*cf.* Plate 106). Conversely, should the bust of Voltaire first come to the fore, a transformation of the organization of the light and dark areas into the group of Dutch figures can be brought about only if we force our eyes not to see the bust. Again, Dali's "metamorphic" painting "Spain" (Plate 73) and his "double axis" picture "African Landscape—Head in Profile" (Plates 76 and 76 bis) each contains two, separate, non-intersupportive paintings. In the first, when we see a woman's figure standing at the right of the piece of furniture in the foreground, we do not see the landscape with small, active figures that occupies the area representing the upper portion of that woman's figure; nor, by the same token, do we see the figure when we register that area of the painting as landscape. Similarly, with the "double axis" picture (not a new idea, either, in the traditions, as shown by Plates 75 and 75 bis), when seen horizontally its subject appears to have been a group of figures in African garb in an African setting, while the profiled head is delineated only when the picture is viewed in an upended position; and, in each case, the emergence of one subject results in the elimination of the other, so that neither is part of or made to qualify the other.*

Al Hirschfeld's caricatures (*e.g.*, Plates 69 and 72) provide another variation on the genre of the "metamorphic image." In these, lines of drapery folds or of hair or other units are arranged so that, in addition to supplying the information about the subject to which they belong, they also spell out NINA, the name of the caricaturist's daughter. When, however, we cause our eyes to read the name, the fold of drapery, the lock of hair or whatnot ceases to

* As fascinating as this juggling of our perception can be and as fascinating as, on most occasions, other games and artifices practiced by the Surrealists and their kin can also be from a psychological or problem-solving point of view, the attraction possibly created should not be taken for a token of any presence of merit from the standpoint of art: extravagant and mystifying subject makeup, normally attended by prowess of execution, tends to hold more of the message than does the picture makeup or objective, plastically expressive contents. It may represent a kind of art, but not the art in painting.

exist as such. We might say that the pattern made by the capital letters N, I, N and A figured as a part of the picture's subject and that the artist successfully imparted to its lines and their rhythm, as to those of other patterns of his total subject, qualities of verve and of terse expressiveness and graceful, swaying fluidity that, in general, are his. But it still remains that the component lines which say "drapery" or "lock of hair" gain nothing of specific character from the fact that some of them happen also to make up a pattern of letters which gives us the name NINA, and *vice versa*. Thus, technically deft as they are and entertaining as guessing-game problems (see how many NINAs you can find), the metaphoric aspect of these caricatures functions as a mere game for the eye—now we see it, now we don't—in which the perception of one set of subject-facts (*e.g.*, NINA) leads to the loss of identity, indeed, the disappearance of the other (folds of drapery or locks of hair). In short, this feature of the work does not involve a transferring of values.*

In a related vein, though with a slight difference, is the case of "double images" being "discovered" in works of painters neither associated with Surrealism in any of its guises nor given to eye-fooling effects. In Cézanne's "Approach to Jas de Bouffan" (Plate 63), for example, we can see, if we look for it, the profile of George Bernard Shaw in the configuration of the lighted foliage right of center and a third of the way down from the top, and in his "Bathers at Rest" (Plate 104) we can make out the head of a cow to the right of and over the left elbow (at the viewer's

* This is not to say that transferred values do not exist in other aspects or features of these caricatures. In fact, the handling of the means does suggest, does carry transferred values of, the Oriental tradition, primarily, perhaps, that of the early Japanese woodcut prints (*e.g.*, Plates 70 and 71)—*cf.*, *e.g.*, the strongly punctuating blacks, the play between pattern-arid and pattern-fertile areas, the epigrammatic characterization of countenance and of action, the succinctly expressive single lines in the demarcation of facial features, the puffing up of fingers, the dramatic use of contrasting thick and thin lines and the vigorous, sure-of-hand, all-encompassing, graceful and crisp linear sweeps which identify, in stark simplicity, contours, folds, etc., all impregnated with a distinctive verve and flair. One is even easily tempted to look in the Japanese prints for some NINAs or equivalents thereof.

right) of the main figure in the foreground. Again, a face resembling Madame Cézanne's, as some people have noted, is discernible in the large, upright, pointed-oval area of sky, land and water contained between the two main sets of trees and the nudes' arms at the center of his "Large Bathers" (Plate 103).

This, in a way, is not unlike our seeing of the NINAs in the Al Hirschfeld caricatures, specifically in the fact that one set of subject units perceived in one view of the Cézannes is not enriched or made specific by characteristics of the other, but is, in actuality, cancelled out by it. With the Hirschfeld drawings, however, we are given the clue, are told that the name NINA is there to be found, that it was intended by the caricaturist to be there and was deliberately inserted.* In the Cézannes, on the other hand, the presence of the profile, of the cow's head, of the face was, more likely than not, unplanned, unpremeditated by the artist and unseen by him. Rather, *we* are "seeing things," reading, that is, things into those pictures, projecting onto them and constructing out of them our own replicas of things and effects we know. Furthermore, insofar as, in "Approach to Jas de Bouffan" (Plate 63), we perceive a delineation of foliage that partakes of the jagged angularity of a man's profile, with pointed nose and beard, we re-enter the realm of transferred values—the foliage acquiring in our perception a specific, boldly formed and dramatically angular outline. Nevertheless, when the pull to the "seen-but-not-intended" image overly draws our attention, it may create an annoying, temporary deterrent to, or even act as a serious interference or hindrance in, our seeing the effect that was intended by the artist in the unit or area embodying the accidental image. Nor is it always easy to determine the demarcation between transferred values, genuine and constructive, and effects read into, and destructive of, the artist's intent. In

* Indeed, Hirschfeld now specifies, by a number next to his signature, the number of NINAs he has woven into a particular drawing—producing a guessing game reminiscent of the childhood exercises of "connecting the dots in sequence to find the picture" or "finding the hunter and the seven rabbits."

creative work, however, transferred values are, to repeat, inevitably ever-present, and to say "no transferred values, no art" is to state an irrefutable fact.

As to the question of the objectivity of transferred values, either from the point of view of the artist or from that of the spectator, we have this to say. In both cases, the nature of transferred values, perceived and /or expressed, perforce depends on the individual's psychological makeup, imagination, interest and background of experience and is, to that degree, personal, subjective. But in the course of his objectifying the import of his total experience in terms of broad human qualities, which means to render them capable of being sensed, comprehended and responded to by anyone, the artist, at the same time, inevitably objectifies the transferred values that played a part in his experience. Correspondingly, the spectator objectifies the transferred values he observes in a given work by the fact that the work itself is a witness to their presence, and thus may be used to confirm his observations, and by the fact of confirmation on the part of other spectators.

Here we should, perhaps, remark that it is with the issue of other spectators' confirmation that the confusion about the objectivity of transferred values becomes most pronounced. For, in actuality, we need not always agree among ourselves about the specific origin of a quality noted, or we may each propose our own origin for it. Yet not, for that, do we undermine the objectivity of the quality itself. I may, for instance, say "pebbliness" to describe a certain characteristic of a painting by Maurice Prendergast (*e.g.*, Plate 90), while you might say about the same feature, "tapestry" or "pattern of embroidery." Does this mean that we each will see what we will, that we are being subjective, that the picture has no meaning of its own that we both may grasp? The answer is no, for, in point of fact, you and I are saying essentially the same thing: we both refer to a quality which all three of the analogies or descriptive words or phrases encompass, but which I pin on my recall of pebbles and which you pin on your recall of a particular pattern characteristic of tapestry

or embroidery. And, if we are being perceptive in our study of the painting and are sensitive to the broad human qualities an artist concerns himself with, both your observation and mine will be verified by the painting itself and, because of that, be objective and objectifiable.

To put it succinctly, transferred values are not read gratuitously by the spectator into the picture, for the qualities they involve are, in turn, involved in the objective factors that make up the broad human values, the expressive identity, of the work. And they are justified, from the standpoint of the artist, by what they accomplish of aesthetic benefit to his painting.

In conclusion and to sum up and clinch our point regarding the aesthetic merit of transferred values, let the reader now return to Santayana's word-picture of the Englishman and his weather: which introduces this essay—a word-picture replete with transferred values and, for that fact, the richer, the more picturesque, specific and personal—and let him confront it with a prosy, reportorial, pedestrian, unimaginative, matter-of-fact description of the same subject. To wit:

The road and the pavement are wet, and their shiny surface reflects, upside down, the broken shapes of the people. And those who at twilight walk along the street look as if they were all alike. He [the Englishman] remembers his weather all the time, wherever he goes, and the thought of it refreshes him and helps him to remain calm when difficulties arise.

Or let the reader compare, from the same standpoint, Daumier's "The Imaginary Invalid" (Plate 110) with Leslie Thrasher's "Relax now, Please" (Plate 67) or the aesthetic significance of Matisse's "distortions," *i.e.*, his visual metaphors or transferred values, with that of the inept and unknowing distortions in children's work—although in this latter case many people fail to see the difference that

the richness of the transferred values in Matisse's distortions imparts and may even assert about his work, the implications of the not uncommon remark made by museum-goers looking at his work, "Oh, my six-year old can do that!"

With the preceding discussion, we have approached the concept of transferred values, for the most part, from the point of view of their function in our own imaginative perception of objects and paintings. In the second part of our study of this topic, we shall concentrate more directly on transferred values as they occur and act in the work of individual artists.

...CAUGHT IN THE ACT...

by

the eye and camera

of

JACOB E. SANTA MARIA*

*Participant in the course in the Philosophy and Appreciation of Art.



Rocky mountains . . . building turreted castles in the air.



An old barn door . . . insisting on its face value and vying for attention with a furrowed sculpture from Zaïre (Plate 74).



Gnarled tree roots . . . yielding part of their identity to that of a baby bull.

...CAUGHT IN THE ACT...

by

the eye and camera

of

A. HERBERT MARBACH, M.D.*

* Alumnus of the Art Department.



Old tree trunks . . . masquerading as ponderous, massive pachyderm legs, with their wrinkled, rugged epidermis.



A tree in distress . . . emerging from the sea and indulging in the frenzy of a witch.



The broken branch of a tree . . . assuming the character of an emaciated dog foraging for food or stealing the show from Giacometti's "Dog" (Plate 108).

The Golden Age

A Painting and a Text

by MICHELLE CAROLY*

I dreamed a dream that was a complete surprise to me, for I had never had such a dream before. In the Gallery at Dresden there is a picture by Claude Lorraine, called in the catalogue "Acis and Galatea," but I used to call it "The Golden Age," I don't know why. I had seen it before, but I had noticed it again in passing three days ago. I dreamed of this picture, but not as a picture, but as if it were a reality. I don't know exactly what I did dream, though. It was just as in the picture, a corner of the Grecian Archipelago, and time seemed to have gone back three thousand years: blue gentle waves, isles and rocks, a flowery shore, a magic panorama in the distance, a beckoning setting sun . . . there's no putting it into words. It was like a memory of the cradle of Europe, and that thought filled my soul, too, with a love as of kinship.

Here was the earthly paradise of man. The gods came down from the skies, and were of one kin with men. . . . Oh, here lived a splendid race! They rose up and lay down to sleep happy and innocent. The woods and meadows were filled with their songs and merry voices. Their wealth of untouched strength was spent on simple-hearted joy and love. The sun bathed them in warmth and light, rejoicing in its splendid children. . . . Marvelous dream, lofty illusion of mankind! The

*Participant in the course in the Philosophy and Appreciation of Art.

*Golden Age is the most unlikely of all dreams that have been, but for it men have given up their life and all their strength, for the sake of it prophets have died and been slain, without it the people will not live and cannot die, and the feeling of all this I lived through, as it were, in that dream: rocks and sea, and the slanting rays of the setting sun.**

This dream appears in one of Dostoyevsky's lesser known novels, *A Raw Youth*. Then, with minimal alteration, it reappears as Stavrogin's dream in the better known *The Possessed*, in both the shorter and longer versions.† Obviously, the painting made a lasting impression on the Russian writer. Obviously, too, the concept of the Golden Age and the content of "Acis and Galatea" were indissolubly fused in his mind. Should one speculate which came first, *i.e.*, whether the painter inspired the novelist or the novelist found in the painter's work an illustration of an idea which he had already formulated? It seems more interesting to approach this striking relationship from the viewpoint of artistic expression and to try to determine how Dostoyevsky, by means of words, creates the same impression as Claude does by means of colors, lines, and volumes.

To the above end, we shall investigate the following questions: (1) Which elements of "Acis and Galatea" reappear in the dream of the Golden Age? (2) How are these elements transcribed from a pictural to a literary medium? (3) Where and how does distortion occur, whether by omission or alteration? (4) What can be concluded about the nature of the encounter between the writer and the painting?

**A Raw Youth*, The Dial Press, New York, 1967, p. 508. In the main, this is the text of the translation in the edition above. However, checking the original led to a couple of minor but significant corrections, such as reintroducing the word "panorama," which was deleted by the translator.

†For the longer version, see Signet Books, New York, 1962, pp. 428–429. The shorter version is to be found in Government Publications of Literary Arts, Moscow, 1957, Vol. 7.

This study, then, is based on a comparison of two works which, unfortunately, cannot be reproduced here with total authenticity. However, the translation has been carefully checked against the original so as to assure the retention of the flavor of the Russian phraseology, even at the expense of style. And, in the course of our drawing comparisons between specific elements of the picture and the written passage, the black-and-white reproduction of the Claude (Fold-out Plate 111) will be supplemented with indications of color nuances and the resulting effects on composition, so that the relevant aspects of the painting be appreciated beyond the evidence of the photograph.

Our first point concerns both a similarity and a dissimilarity in the general organization of the two works. As for the similarity, the basic theme in each is associated with a secondary theme. In Claude's painting, the main purpose is obviously to present a landscape, but it is a landscape accompanied by an anecdotal representation of the story of Acis and Galatea; in Dostoyevsky's narrative, the main purpose is to present an idea of mankind during the Golden Age, but it is an idea accompanied by the recreation of Claude's painting. Furthermore, in each case the subject involves a contrast between setting and people, and in each case these two elements are given a specific significance: in the painting, the landscape serves as the background, upon which the people, who constitute the foreground, are superimposed; in the narrative, the landscape is presented in the first paragraph, and the people in the second, also as superimposed on the landscape. Both artists, then, seem to feel a difference between the two elements of their respective subject and appear to treat them as separate components.

It is with the order of importance attributed to the two subject elements that the dissimilarity occurs, in that the order is reversed. The small figures of the Claude barely dot the landscape and finally merge into it. The "splendid race" of Dostoyevsky, by contrast, is made to descend from gods and to extend through prophets and idealists up to the present day; and the members of that race progressively animate and take over the landscape.

This difference is not, of course, unexpected, since Claude was mainly a landscape painter and Dostoyevsky a philosophical writer. It is of interest to us in this discussion for the following two observations to be derived from it: first, despite a difference in purpose between the two men, Dostoyevsky preserved the division of the subject into two layers, with one superimposed upon the other; and, second, although a psychologist and philosopher and more concerned with mankind than with nature, Dostoyevsky used the impetus of a landscape as the source of his vision of ideal humanity. The first observation points to the strength of elementary structural forms, which survive the transformation from one medium of expression to another. The second indicates that Dostoyevsky was perhaps more sensitive to nature, or at least to nature in art, than is usually believed. Both hypotheses may now be checked with a more detailed analysis of the two works.

To carry out a detailed analysis, it will be most convenient to start with the discrete elements of the text which relate to the painting, postponing the consideration of their combined structure, but grouping them according to the type of reference they involve: colors and lines. Inevitably, when dealing with the corresponding features of the painting, no such clear distinction can be achieved, since these factors interact. This is the usual problem for any literary transcription of a painting, and one that Dostoyevsky faced as well.

The first category of textural elements that we shall consider involves those that have to do with color. Strictly speaking, there is only one "color" word in the dream narration—the term "blue," which is used to qualify the waves. This rarity of color words is not surprising. Dostoyevsky is not a colorist, and color adjectives play a very minor role in his works; his world is monochromatic, like a black-and-white film, where contrasts operate with plays of light and shadow. Dostoyevsky's world is tragic and somber, and the language fits the mood. In fact, when compared with his other texts, the Golden Age dream is exceptionally polychromatic, since, besides the mention of "blue," there is at least a suggestion of some additional

bright color, as in the use of such images as "flowery shore," "setting sun," and by the implied greenery of "woods and meadows." One might even argue that Dostoyevsky made an effort here to provide a special impression of color, perhaps because of the influence of the painting on him or because of the nature of his main theme. But we are still left to account for the choice of colors used in the text. For Claude's waves are not blue, but are various shades of green at best tinged with blue. And, furthermore, these diverse greens as greens play a very important function in the painting as a whole.

This alteration of the color of the waves by Dostoyevsky is a fundamental consideration in our comparison, because colors for Claude not only have a purely aesthetic meaning, but serve to convey his message by their specific identity. The effect of his painting rests to a large extent on the interplay between them. To paint his sea, he dips into a rich array of possible greens: deep emerald greens and transparent, almost silvery greens that communicate a feeling of serenity; brownish greens next to the emerald greens, then bluish greens and silver greens, which are distributed in light touches, shining and refreshing, creating an impression of coolness, fluidity, and gentleness. The totality offers a coherent continuity, without a break. The gamut of greens Claude employs in the sea further expands and reverberates in the correlated greens of the woods, with a harmonious deepening of the hues in the direction of brown and lighter shades of green close to the horizon line. These subtle gradations of color and the delicate touches of reflected light that create the effect of small, peaceful waves permit Claude to suggest the gentleness of the sea. The general harmony evokes the idyllic, calm, restful vision which so much impressed Dostoyevsky as the image of the Golden Age.

But, again, Dostoyevsky was not a colorist. He possibly remembered this symphony of greens, since he saw the painting many times and examined it well, and he could have attempted to convey the hues with more faithful color adjectives. As a writer, he chose a writer's means of communicating. He ignored the materiality of the color

scheme, but recreated the impression received: gentleness, harmony, peace. The green colors, so characteristic of Claude, are thus reduced by Dostoyevsky to the notion of blue color—that is, to a functional stereotype: a calm and beautiful sea is a blue sea. His aim is obviously to idealize the sea by means of images easily identified by the reader. He does distort, but he does so in a creative spirit, since he adheres to the aim of the model, though with different means. Thus, although the blue in the text does not describe the color of the sea in the painting, it does embody the impression of harmony created by the greens of that sea, an impression further expressed by the use of the adjective “gentle” directly after “blue.”

In short, when encountering “Acis and Galatea,” Dostoyevsky reacted in terms of his own medium. The peace he found there and wanted to reproduce is communicated in his text with words of which he had a long experience. Incidentally, it is all the more remarkable that he did not here use the term “sea” (although he did so in the second paragraph), but “waves,” choosing the animated part of that entity in order to represent the whole. It may be that he wanted to add movement to the picture, but it is more plausible that he remembered the play of light on the waves—a minor detail of the sea as such, but a major theme of the painting, an essential factor in its structure, as we shall see. This use of the term “wave” also provides another example of how Dostoyevsky retains of the seascape only what he needs to express the meaning of his experience and how he adjusts to his purpose the significant elements which affected him.

A similar distortion marks the evocation of colors through Dostoyevsky’s image of a “flowery shore.” The words imply a multiplicity of flowers, hence a variety of colors. A reader who, from those words, tried to imagine Claude’s painting would dot the shore with many splashes of red, white, yellow, blue, etc. Actually, the picture has no flowers, and the small, light spot in the left corner which could pass for a flowering shrub is muted and blends in with the surrounding brownish-green vegetation. The shore line continues the dark tonality of the emerald green

foliage and the greenish browns of ground and rocks; it is a shadowy mass which contributes contrast with the transparency and calm luminosity of the background.

This contrast forms an essential feature of the treatment of light in the painting. The dark, powerful trees and the ground contrast with the lighter sky and sea on the left side of the picture; on the right side, the same effect is produced by the distant part of the shore, a profusion of greens and brownish green with a shadowy feeling. This second mass has less solidity than the individual trees on the left; it lacks their three-dimensional effect. And, so, the cliffs seem to float on the light background. Nonetheless, the contrasted balance of light and shadow is preserved on both sides of the canvas and serves to communicate an internal harmony of relationships, evoking a luxuriant but stable equilibrium.

Again, as with the sea, it is those qualities of harmony and equilibrium that Dostoyevsky expresses rather than the actual detail of the painting. The harmony between the colors of the shore and the other greens and the balance of dark masses and light background are associated for him with the peace, the charm, and the perfect balance of an earthly paradise. To give this notion, he resorts anew to stereotyped images: the earthly paradise is the Garden of Eden, and flowers are the standard image for connoting a garden. For the Russian writer, accustomed to the silvery hues of the birch forests of his country, the luxuriance of greens in Claude's painting may also have had an exotic and, metaphorically, a flowery feeling that was suggestive of a Garden of Delights. At any rate, the implied flowers and their colors in the text are not gratuitous, but are derived from the picture. In the second paragraph, where the author moves away from Claude's landscape and creates his own setting for the Golden Age, the two images, "flowery" and "blue," are dropped and their places taken by flatter, though more mimetic, descriptive words—"meadows and woods" and "sea." The painting no longer exerts its magic.

The words "setting sun," twice repeated, provide the third color note in the text. Superficially, this combination

represents the most faithful recall of the painting, since the canvas does have a setting sun. In the absence of any specific color adjective in the passage, one cannot point to an obvious distortion of the picture.

More to the point, Dostoyevsky's stress on the sun, reinforced by allusions to its "warmth" and "light," corresponds to the emphasis given the sun by Claude in establishing the pattern of light in the painting. Indeed, the entire pale background draws its luminosity and subtle coloration from the sun. And, too, the sun commands the gentle gradations of hues, from the greyish green of the distant sea to the yellows of the sky and the bluish greys of the clouds, scarcely touched with pink. The soft horizontal lines of waves, which lines occur as reflected sunlight on the tame crests, are echoed in the sky as the bright, sinuous contours of sunlight around the clouds; and this echoing pattern underscores the harmony of the landscape. Furthermore, the sun, as the source of light, radiates an entire system of light variations, with contrasts muted into a continuous progression of hues. In addition, as often in Claude's paintings, the sun also serves to divide the picture into four main areas by means of a vertical line of rays coming down from the horizon and a series of delicate grey strokes running horizontally along the surface of the sea; the center of this division is located at the foot of the vertical path of light, around which the right/left and background/foreground areas are placed.

This multiplicity of function of the sun is captured by Dostoyevsky. His insistence on "slanting rays" indicates, for example, that he was sensible to the structuring effect of sun rays on the water. No wonder, then, that in his text the sun plays a similar structuring role. It is evoked three times, marking each of the three sections of the account of the dream—the first describing the painting, the second the people, the third drawing the author's generalization—and thus provides the unifying element for the whole.

Yet, though never explicitly identified, the implied colors of Dostoyevsky's sun offer the most striking departure from the painting. A setting sun in literature tends to be

associated with red colors, or at least with various hues of bright red and orange—the colors frequently also of violence. Dostoyevsky himself, in a paragraph that directly follows this passage in his novel, explicitly identifies the setting sun with a dramatic end of civilization, with wars and revolutions—all notions also suggesting red colors. Reading the text, one pictures a fiery ball, still burning brightly, despite its brick tonality.

What a difference from Claude's colors! His sunset has no red or orange fires. It is pale gold verging on silver. The only touches of pink appear at the bottom of clouds. No violence, then, but peace and harmony. The same is true for what might be called a minor counterpart of the sun in the upper right corner of the painting: an active volcano which, contrary to the stereotype, has no aggressive or frightening color features and spews only pinkish grey clouds which curve gently away. Everything is toned down. No discordant note disrupts the harmony.

It may be that Dostoyevsky's lack of feeling for color explains this distortion of the effect of the sun. While he grasped and communicated the sun's major functions as a source of light and a source of the structure of the painting, he might have forgotten, or discounted, the role of the sun's delicate hues in furthering the effect of serenity. The impression remained and, as on other occasions, was translated into words: the enveloping soft light of the painter became the warmth implied in the red color expected of a sunset of a stereotyped sunset. Accustomed to a monochromatic vision, Dostoyevsky either forgot or played upon the ambiguity stemming from the coexistence of reassuring and threatening features of red color. In this passage, to be sure, the positive connotation prevails. Another word, "beckoning," insures this interpretation: a setting sun that beckons cannot be threatening, but, on the contrary, is a source of peace, calm, and serenity—*i.e.*, in the last analysis, it does here exactly the same thing as it does in Claude's painting. Literary devices once again produce a creative distortion.

We shall now turn to the element of line in each of the works, beginning with Dostoyevsky's. Several images and

terms in the text seem to have been derived from an impression of the architecture of the painting. We mentioned already that the substitution of "waves" for "sea" suggest that Dostoyevsky was sensitive to the sense of motion in the canvas, but there are other, more convincing, indications that his reaction to the treatment of drawing *per se* was stronger and more precise than it was to color. Even a monochromatic imagination must deal with lines; in fact, it deals mainly with lines.

We should not be surprised, then, to find that the first and last images in the opening section of the text both refer to a space defined by a geometrical pattern—a "corner" and a "cradle"—and that the two patterns are quite similar. It is secondary that these words are used metaphorically. Beyond and in addition to their meaning in the context, they have their own connotations as words; and both connote space produced by a line twisted into a tilted V or U shape, with strong intimations of a shelter. Of course, there are no "corners" or "cradles" as such in Claude's painting, and the only "shelter," possibly the tent in the foreground, although centrally located, is but a minor element which, on an anecdotal level, does not actually provide much shelter to the characters. The presence of this tent might have influenced Dostoyevsky, but, if so, its effect was clearly reinforced by much more general, and indeed fundamental, "corner" and "cradle" compositional formations in the painting.

The spatial treatment of trees offers the first of these compositional formations. Claude generally made great use of trees, both for his specific needs and for the aesthetic possibilities of tree units in their own right. We have seen that the feeling of serenity and coolness derives from the harmonious distribution of greens among the vegetation, with a counterpoint of hues linking the trees on the left and the right and extending into the green variations of the sea. But the location of trees serves also in the achievement of a more striking effect, especially with reference to the group of trees on the left side. These trees, acting as a *repoussoir*, direct the eye to the background, setting the space behind them in place once and

for all and imbuing it with a sense of great depth. Without them, the entire perspective, with its deep field of vision, would be destroyed.

The *repoussoir* function of these trees is further implemented by their linear character: one of them is slanted toward the edge of the picture and thereby accentuates the gently curving shape of the other, which, in turn, inclines toward the sea, with both its trunk and its foliage seen against the sky. At the left edge of the canvas the third tree stabilizes the group as it also participates in the *repoussoir* effect. Then, on the other side of the picture, the line of wooded cliffs serves to balance the activity on the left and offers a softened echo to the *repoussoir* action found there.

The impression of depth is not the only result of the handling of the group of trees. By their contrasted and, at the same time, coordinated movement, the three trees at the left, like the three Graces, also suggest the "shelter" theme of the painting. The tree at the extreme left, enclosing the scene as it does, creates the image of an isolated corner protected on its right by the slanted line of the second tree. In that corner, which compositionally recalls the tent in the center, a group of nymphs are located indeed as in a sheltered space. On the right side of the painting, a parallel evocation of an isolated and shady space is carried out by a curving arm of dark emerald green sea which comes to rest against the somber rocks. It is the total impression of these lines (and colors, insofar as they serve the lines) that Dostoyevsky recreates by his metaphorical "corner."

It is possible that the word "corner" might have led Dostoyevsky to the word "cradle" because of a similarity of shapes and the resulting psychological implications. More probably, however, the "cradle" in the text was derived from another of Claude's structures, this time one conveyed with the pictural means of light: the *repoussoir* trees not only provide a corner image and direct the eye to the depth of the setting; they also force it to focus upon the central source of light and its complex network of reflections.

The sun and its rays contribute indeed to the linear

structure of the painting. Coming down from the sun, the rays of light, in addition to their other functions, point to the foreground group of Acis and Galatea. This group is unexpectedly (and, in terms of realism, unnaturally) brightly lit and acts as a counterpoint to the sun. Once drawn to its central position, one realizes that this group is, in fact, located at the very center of the bottom of a crescent—or cradlelike—shape made up of light and color notations, a shape that starts on the left with the dark *repoussoir* trees, curves downward along the dark brown shore line, and ascends again on the right, reaching toward the brownish green tree to the left where Polyphemus reclines. This perfect half-circle is duplicated and reinforced by the ascending line of the brown tree trunk at the right of the tent, which directs the eye to the cliffs in the near and far distance.

Within the main crescent, the tent at the center-bottom, square in shape, shelters a group of discrete color units which form a pyramid. The combination of these two geometrical figures—the square of the tent and the pyramid of the color units placed within—gives an impression of stability both to the crescent and to the entire painting. Through pictural means, then, *i.e.*, by the use of a compositional U, or crescent, shape, the sheltering effect of the tent in terms of its illustrative impact is underscored. A final touch of comfort and warmth is added by the color of the tent and Acis' dress, a pink underlined by the red color of the piece of material under Acis. This spot is the only real red in the picture, and it is placed inside the doubly sheltering configuration of a pyramid within a square, as if to prevent it from disturbing the generally calm tonality of the painting as a whole.

The notion of security, stability, protection imparted by Claude with the V or U shape and translated by Dostoyevsky into the words "corner" and "cradle" plays an important part in the writer's identification of the painting with his idea of the Golden Age. But, whereas the two structures coexist and reinforce each other in the picture (the corner effect restates the cradle effect just as the nymphs in the corner restate Acis and Galatea in the

cradle), in the case of the dream the same two notions stem, instead, one from the other—the idea of a corner, more strictly spatial and denotative, leading to the idea of the cradle, more clearly metaphorical and connotative. Passing from corner to cradle, Dostoyevsky may be said to repeat the process which marks his entire reaction to, and adaptation of, Claude's painting: starting with a relatively strict translation of pictural data, he moves to an ideological discussion of mankind; a geographical corner of the Greek Archipelago becomes the symbolic cradle of European civilization.

But we have not finished with the various functions of the *repoussoir* trees. They also inspired Dostoyevsky's mention of the "magic panorama in the distance," with the word "distance" used to express the sense of the depth of field created by the trees. The sense of "panorama" also derives in part from their action. True, the entire scene depicted in the painting is viewed by Claude as if he were standing on a high rock and looking down at the landscape, *i.e.*, in a properly panoramic perspective. However, this plunging effect owes a great deal to the pink, tree-framed group of nymphs in their shell on the left. This pink spot behind the trees has not been added for compulsory anecdotal reasons; these nymphs have no necessary relation to the Acis and Galatea story. The mythological theme justifies but does not dictate them. Besides, their shapes are weakly drawn—as generally Claude's figures are—and patently serve a pictural rather than referential purpose. In fact, it is the presence of these light spots behind the *repoussoir* trees which sets up an effective gauge of the depth of the field and causes the clear (though, again in terms of a realistic representation, distorted) feeling of a steeply plunging, panoramic perspective: without the nymphs and without the trees, the view would have appeared to be more level.

By using the term "panorama," Dostoyevsky demonstrates both the effectiveness of this detail of the painting and his sensitivity to such details. But, why a "magic" panorama? The indistinct line of buildings (castles?) is drawn at the space in the picture where the silvery greens

and pale greenish greys of the distant sea are fused with the yellows and bluish greys of the sky and remote islands. This architectural constituent of the painting, located below the horizon line is, in its misty merging of the green and yellow greys of the horizon with the background hues, reminiscent of the folkloric image of drowned cities. Because of their luminous green-grey transparency, the colors thus add a note of mystery and legend to the picture. If "magic" is taken to mean "enchanted" or "enchancing" or "fairylike" or all three together, which is how the Russian word *volshebnii* in the original text may be interpreted, then it is possible to conclude that Dostoyevsky was responding here to the misty luminosity of that part of the pictorial space and that its pale, fused shades of green, grey, and yellow triggered his imagination as a fairy-tale reader.

So much for the discrete elements of description used by Dostoyevsky. They rarely correspond to discrete elements in Claude's work, but, rather, express through brief and separate images what is expressed in the painting by means of unified relationships of color and line. The resulting fluidity and grace of the landscape, in which everything is attuned to something else and all units contribute to a melodious whole, could be transcribed by the writer only by means of corresponding properties of literary communication, which similarly consist of the art of linking together various verbal units to produce a general effect of harmony.

Obviously, no comparison of the means of literature and painting can be made here, because the text under consideration is a literal translation which has no stylistic claims. Taking into account this limitation, however, we can point out that the two works do show, in addition to the correspondance of individual factors, some larger comparable structures that deserve a short comment. In the painting, for example, three types of subject elements are depicted, land, sea, and sky, which are presented almost in a "sandwich" formation. In the dream, a good number of words refer, directly or indirectly, to these three elements:

for sky there are the words "sun" (repeated three times), "skies," "rays"; for sea there are the words "Archipelago," "waves," "isles," "shore," "sea"; for land there are the words "rocks," (mentioned twice), "shore," "woods," "meadows."

It is remarkable that at first glance the three elements receive an equal verbal importance, just as in Claude's painting they are at first sight equivalent in size. It would appear that Dostoyevsky followed the indications of the painter in this respect. However, such general structures involve also more remote references. Thus, other words can be added to the chain of terms referring to the sky—"warmth," "light," "lofty"—though there are no others that qualify the sea and the land. It is possible that this stress on the sky (hence, on the sun) stems from Dostoyevsky's intention to prepare the reader for the sunset mentioned in the subsequent paragraph. But we prefer the hypothesis that the stress on the sun here reflects a similar stress in Claude's painting. Indeed, in the latter, as in many other of Claude's works, the sky plays a more important expressive role in the total picture meaning than its size in relation to the entire canvas area would indicate. It is the source of luminosity and thereby becomes the source of the reflection and illumination in the two lower elements. And, too, the yellow color of the rays of the sun that filter through the grey clouds is echoed in the sea and on the foliage and impregnates the entire picture with an atmosphere of serenity. Hence, the resulting unity of the overall picture surface is governed by an expanse of the sky which appears much larger than its actual size. In a similar manner, the multiplicity of words that identify and characterize the sky in the dream serve to intensify its psychological importance in the creation of an earthly paradise that is close to the heavens, the stereotyped abode of the gods.

There remains the problem of the "second subject" of Claude's painting, *i.e.*, the human figures, and the corresponding second paragraph in the text of the dream, which deals also with human beings rather than with the

landscape. The mythological story has little importance as such for the painter and for the viewer, as well. Who knows what happened to Acis and Galatea? And who cares how this story is represented in the painting? Yet the human figures are not completely gratuitous, and they contribute more than just colors and lines. While there is no question that the landscape comes first for Claude, it is also evident that this landscape is often humanized through the presence of people. What story they enact is secondary, but it is essential that they be there and that their presence be harmoniously integrated with the setting. This is friendly and gentle nature transformed into an almost mystical paradise set up expressly for humans, and the figures, in their turn, by the way in which the artist presents them, further the sense of harmony and peace expressed by the landscape. The Acis and Galatea group serves that purpose through its happy and relaxed composition, disdaining the shelter of the tent for the amorous embrace.

But what about the other figures, the nymphs, Polyphemus? No doubt they are not too well defined; no doubt, however, as we noted above, they play their part in the line structure of the picture. In some cases, too, they fulfill a surprise function, as is the case with Polyphemus and the tiny boater. But even as surprises they are integrated into the rhythm of the painting (a second boat echoing the first, etc.), and their attitudes express a peaceful and relaxed enjoyment of life and nature.

Such is the function of the figures. But nature dwarfs them, and, even when they are well endowed physically, they remain minor elements in the picture composition. There is a great distance between them and the "splendid race" admired by Dostoyevsky. In the dream, men of the Golden Age are akin to gods and, in the emphasis given them in the second paragraph of the text, play a godlike function. Nature is still mentioned, but the relationship is reversed: every aspect of nature is related to people—serves people or provides them with a setting. "Woods and meadows" are filled with their voices; the "sun" bathes them in its warmth. A string of laudatory adjectives

projects a strong and positive image: the people are happy, innocent, merry, strong, simple-hearted, singing, joyous, loving and are further qualified by the notions of "warmth," "light," "rejoicing," "marvelous," "lofty."

The composite picture presented in Dostoyevsky's text is quite impressive. And yet, in one aspect at least, these Golden Age people do resemble the mythological figures evoked by Claude. Indeed, Dostoyevsky's "splendid children" have a clearly pagan heritage that resides in the same ancient world from which Claude drew his subject. Of course, paganism plays a different role for each of the two artists. For the painter, it derives from a feeling for the mysticism of nature and for beings close to nature, and it can be seen in the way in which these beings are present in that nature—at ease, as if they belonged to it. For the writer, paganism is essentially a philosophy and a state of mind; it involves an eternal hope for life without evil. To him, then, the Golden Age is a pagan age because it has no sin; it is the Paradise on earth before evil appeared and caused suffering; it is the time of an innocence which is fully expressed by love. Evil, sin, suffering prevent people from being happy, from loving each other, from communicating, even from finding a harmonious relationship with nature.

The world of the Russian writer, depicted in his novels with powerful and somber strokes, exists in an age of lost innocence and, therefore, lost happiness. Only through love can the burden of sin and evil be lifted, but few succeed in giving such love. The creation of a Golden Age in the dream is the closest that Dostoyevsky has come to an optimistic formulation of that ideal. It is not coincidental that Dostoyevsky's dreamers (Versilov in *A Raw Youth* and Stavrogin in *The Possessed*) are atheists who deny sin with pagan arguments. But they are not innocent, no "splendid children" of nature. In their life, they too are beset by evil; they doubt and can only dream. The Golden Age, a pagan dream, is thus also the Utopia in Dostoyevsky's work. It is a brief moment of happiness, a suspension of the monochromatic nightmare, a note of sweet melody which interrupts the running text and breaks its rhythm like an

adagio in a symphony—or like the pictural adagio that Claude evokes in his painting, where space and color relations unfold slowly and gracefully, letting the eye rest with peace and satisfaction. Innocence, serenity, and happiness in the hearts of men correspond to innocence, serenity, and happiness in the vision of nature. Across the centuries, the painter and the writer, looking at their world and recreating it through their need for what they consider to be beauty, both evoke an age without evil.

There is no need for a long conclusion. The study of elements which appear in both works, their transcription from the medium of painting to that of writing, and the distortions, frequently true to the original meaning, which Dostoyevsky introduced, leave little doubt about the creative character of Dostoyevsky's reaction to the painting. Obviously, he underwent a strong emotional experience when seeing a picture which illustrated his dream of the Golden Age. But this encounter triggered an equally strong need to express his feelings anew. His basic material was Claude's work, but he did not attempt to copy it. Rather, he selected the relevant elements, *i.e.*, those which gave rise to his reactions, and shaped and rearranged them with reference to his specific purpose: the evocation, with words, of the Golden Age. In that process, he endowed, through literary means, the components of Claude's landscape with the same general qualities or universal values—peace, happiness, serenity, innocence, harmony, etc. And on this foundation he erected a personal and intelligible statement on the Golden Age and on mankind's eternal hope for its return.

The dream is not the painting; Dostoyevsky's text recreates the scene painted by Claude, but restructures it into a new situation, adjusts it to express a penetrating perception of his own. And no wonder, for no artist is a passive admirer of art; and Dostoyevsky, of course, was an artist.

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PLATE I



Renoir

Nude in Brook
—Pages 8–10



Renoir

Bather [Gabrielle] Drying Herself
—Page 5

PLATE 3



Cézanne

Fruit and Ginger Jar
—Pages 6, 15





Renoir



Michelangelo

Delphic Sybil
(By courtesy of the Vatican Museum)—Pages 14, 15





Navâh (Shmuelit)

Birds in Landscape
(Collection of the artist)—Page 7







Giuseppe Arcimboldo

Winter
(Kunsthistorisches Museum,
Vienna)—Page 27



Renoir

Girl with Hat
—Page 6

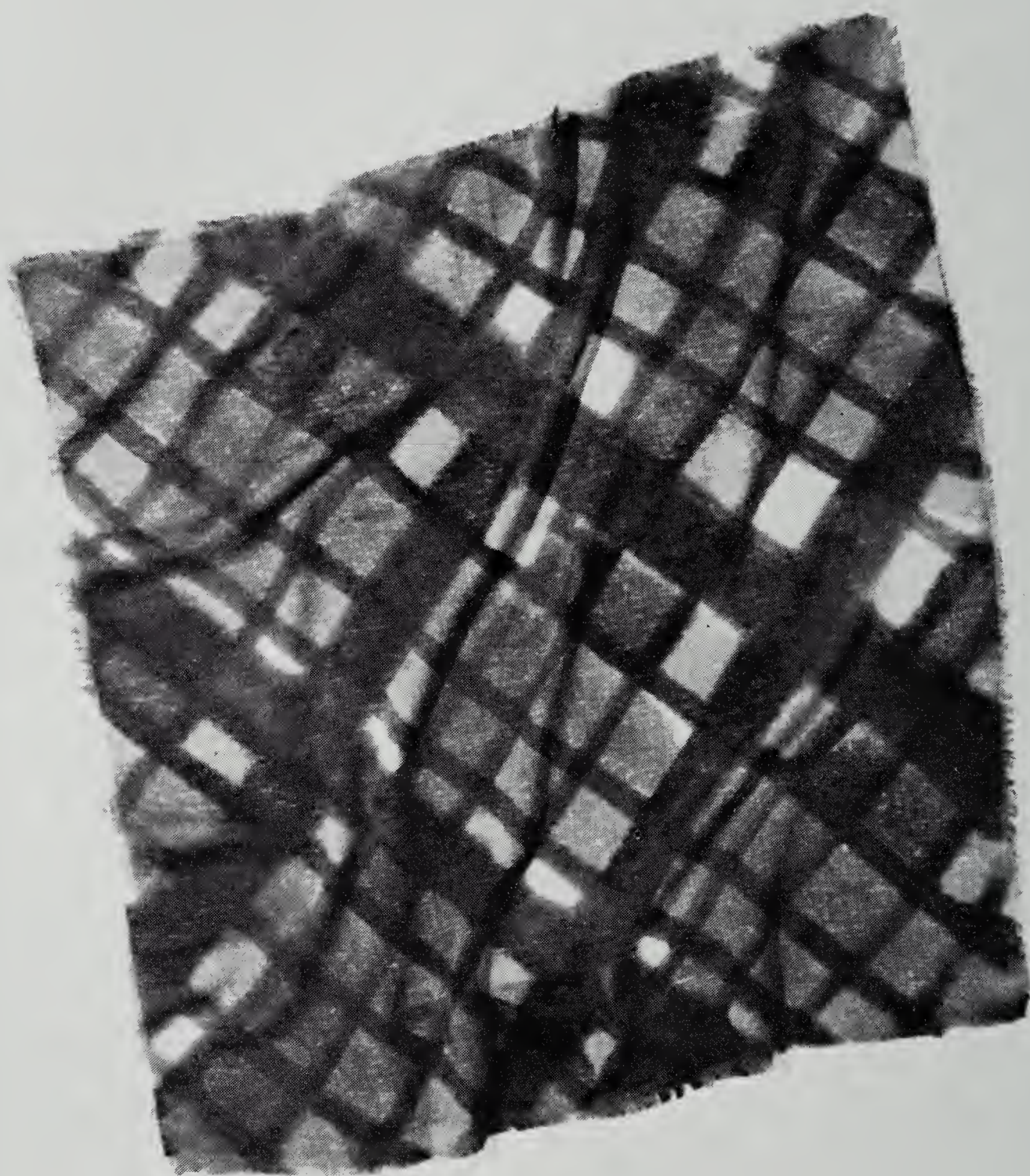


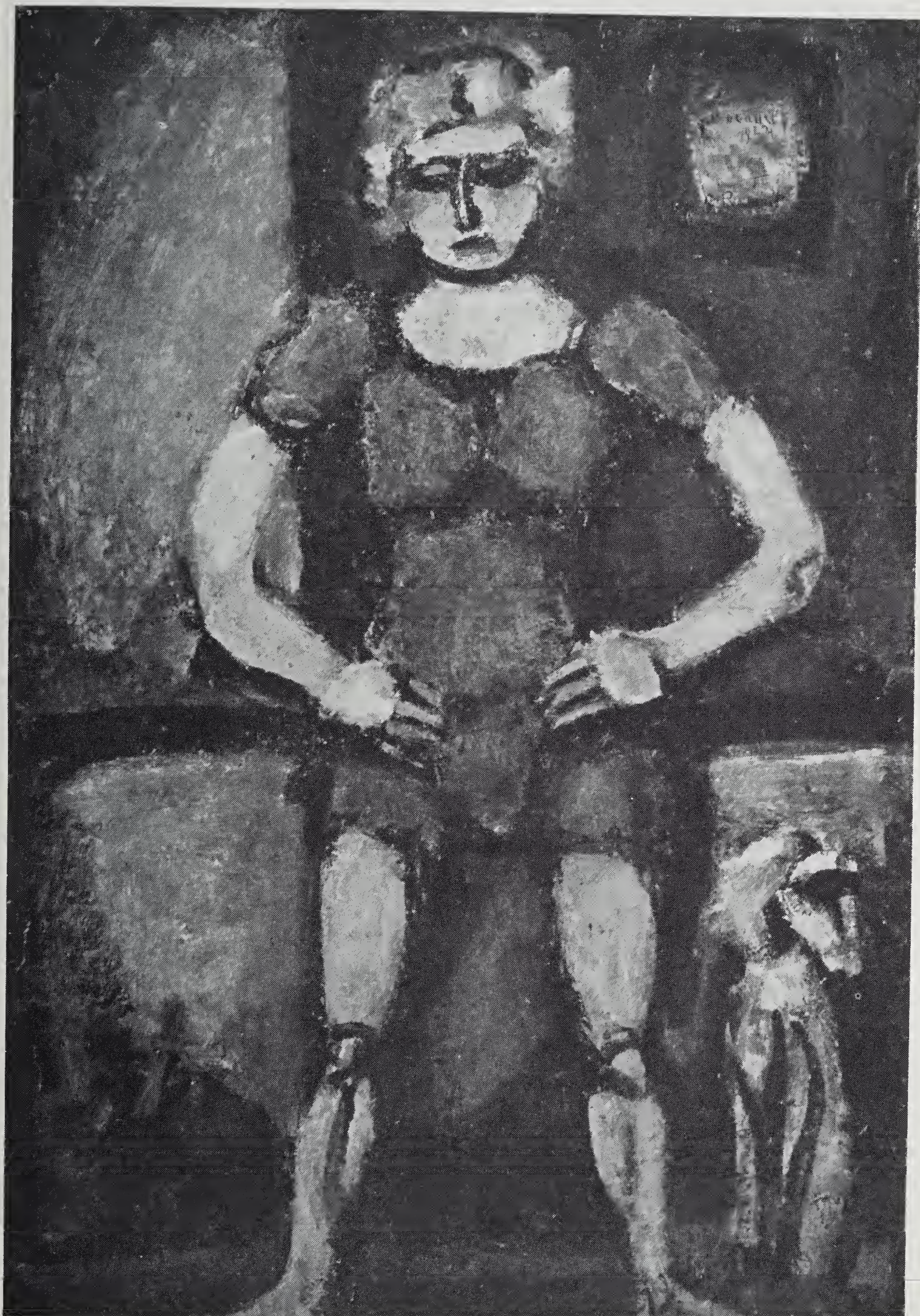
Soutine



Derain

Portrait of a Man
(Present location unknown)—Pages 25–26





Rouault

Clown and Dog
—Page 7

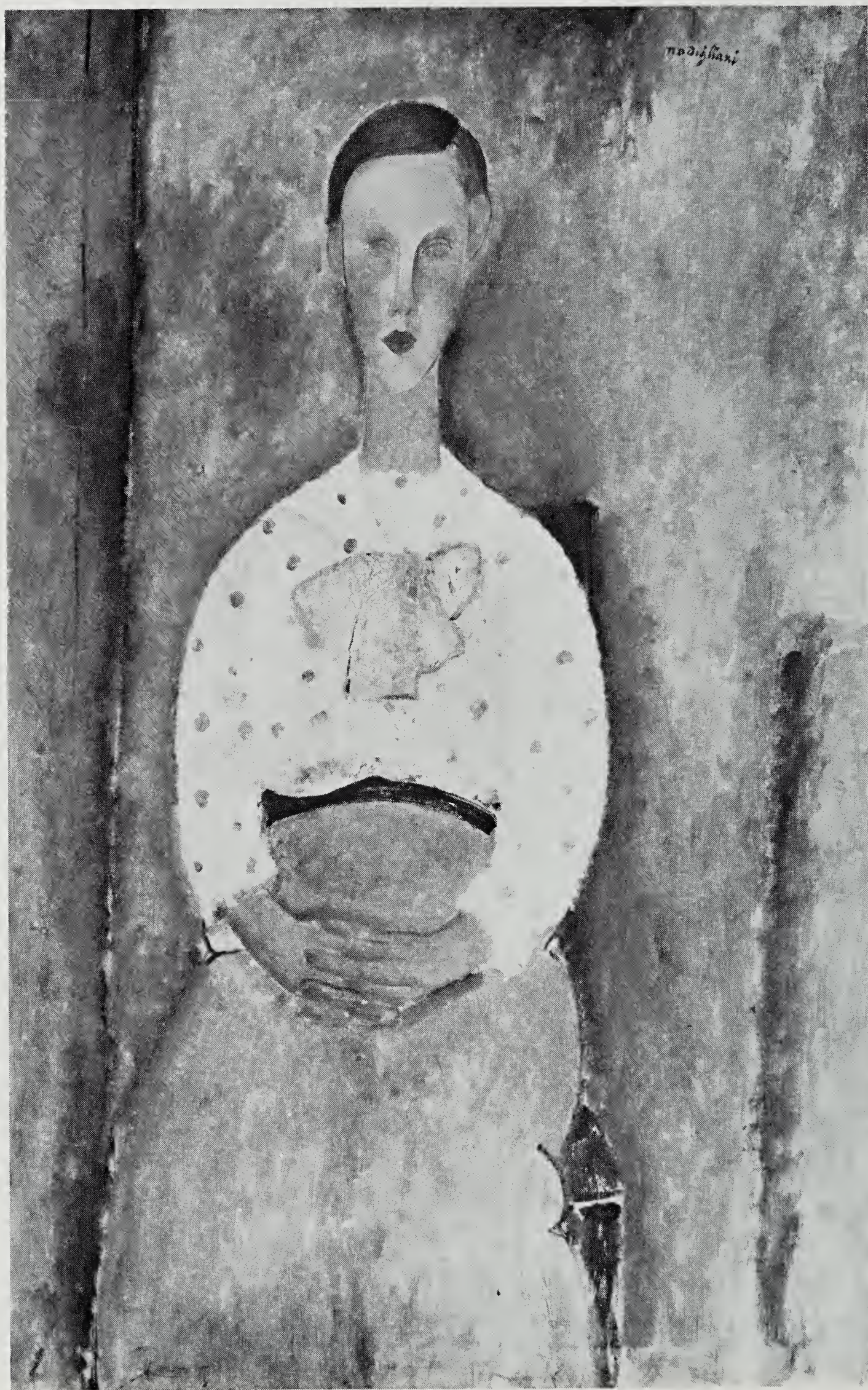


African



Modigliani

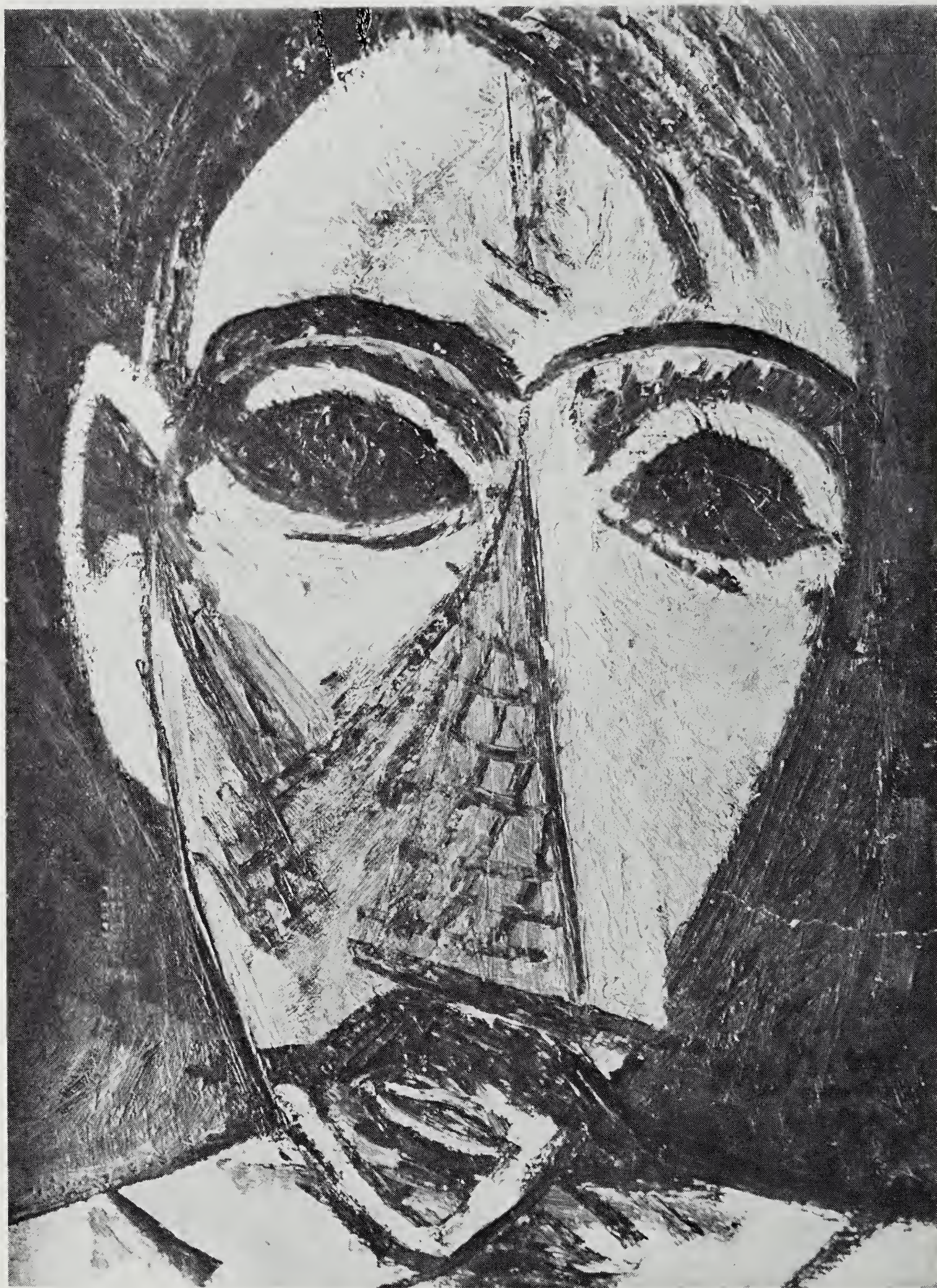
"Haricot Rouge"
—Page 15



Modigliani

Girl in Sunday Clothes
—Page 15







African (Bakota)

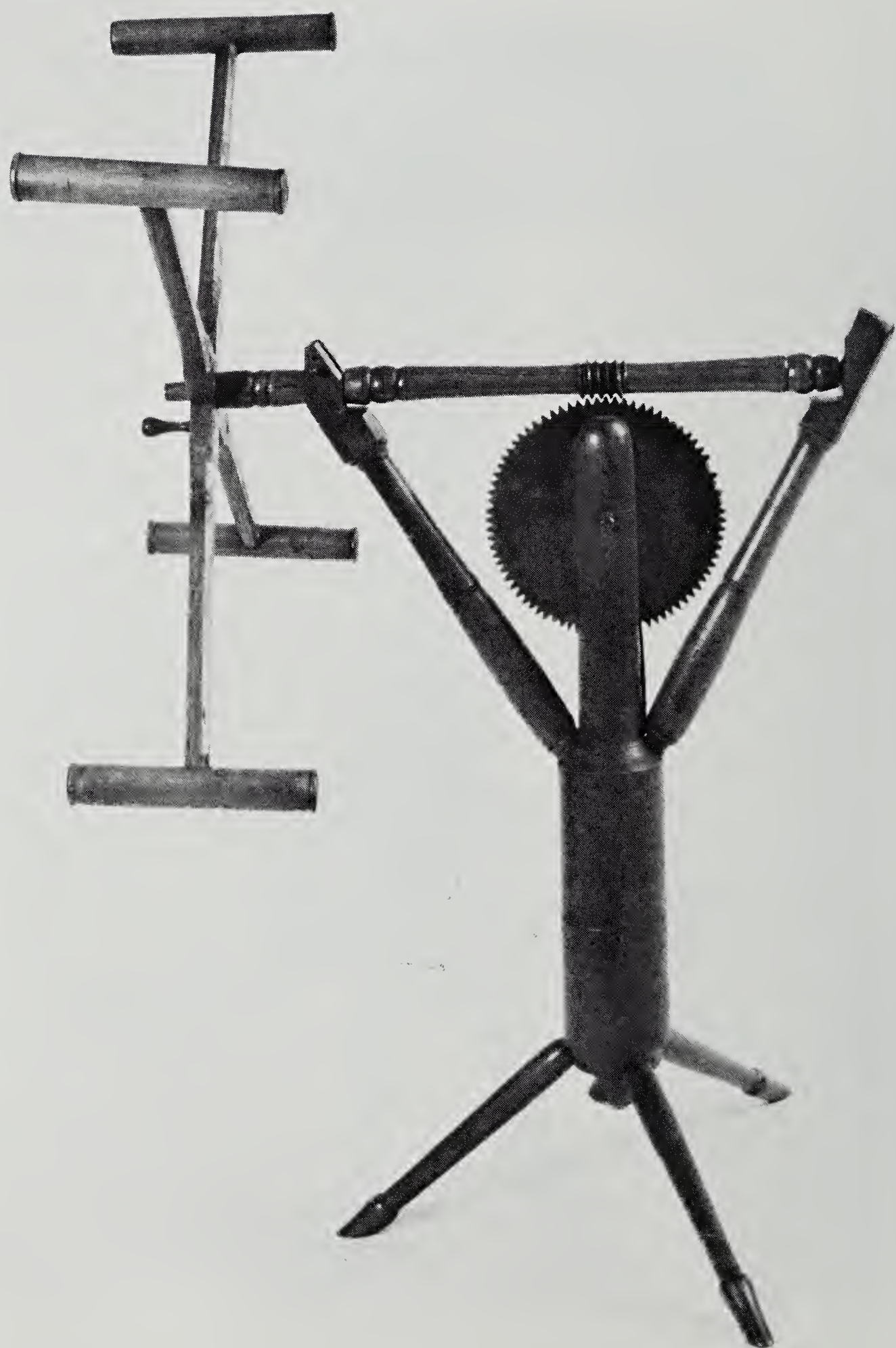


American, eighteenth century



American, eighteenth century

Candlestand
—Page 16



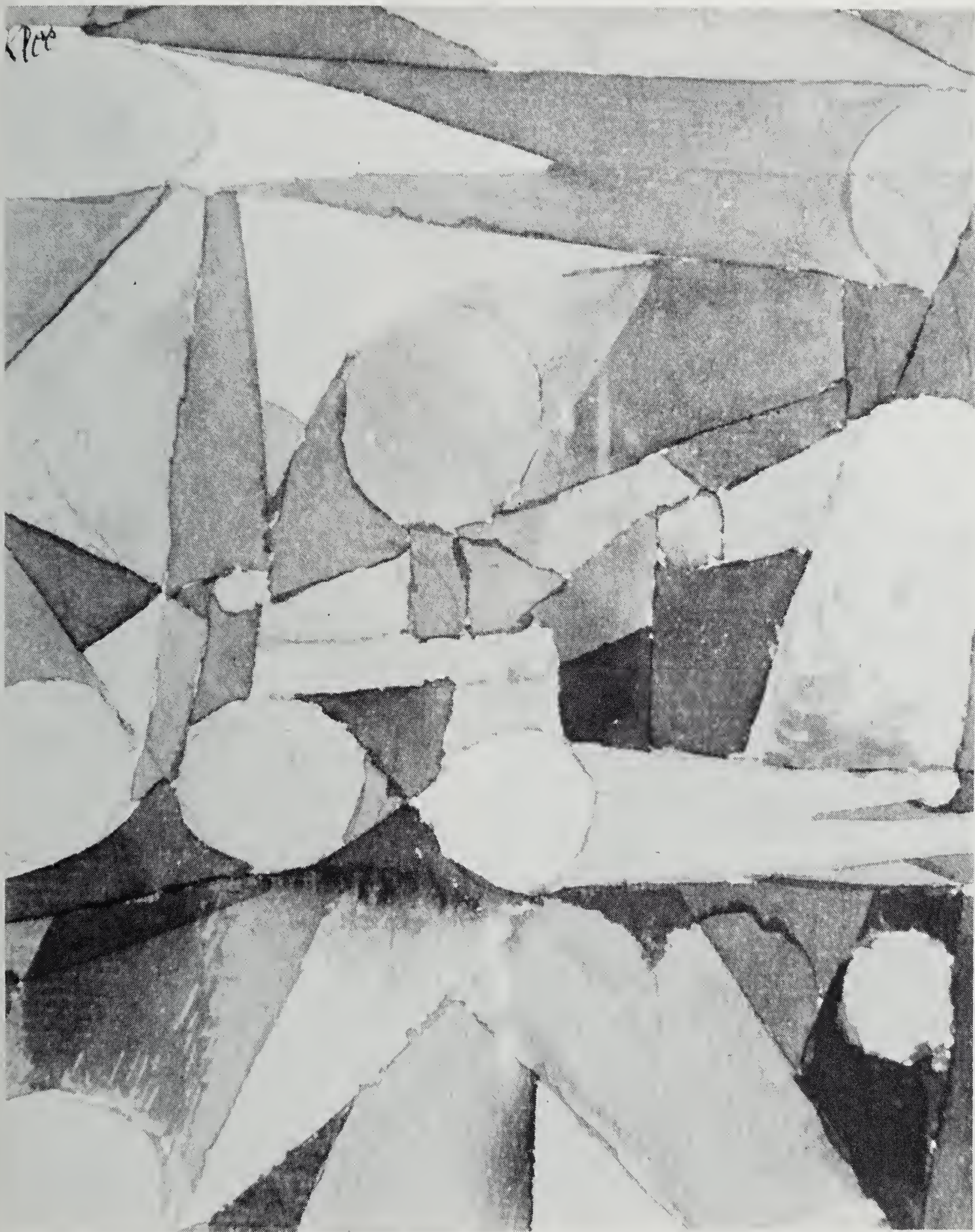
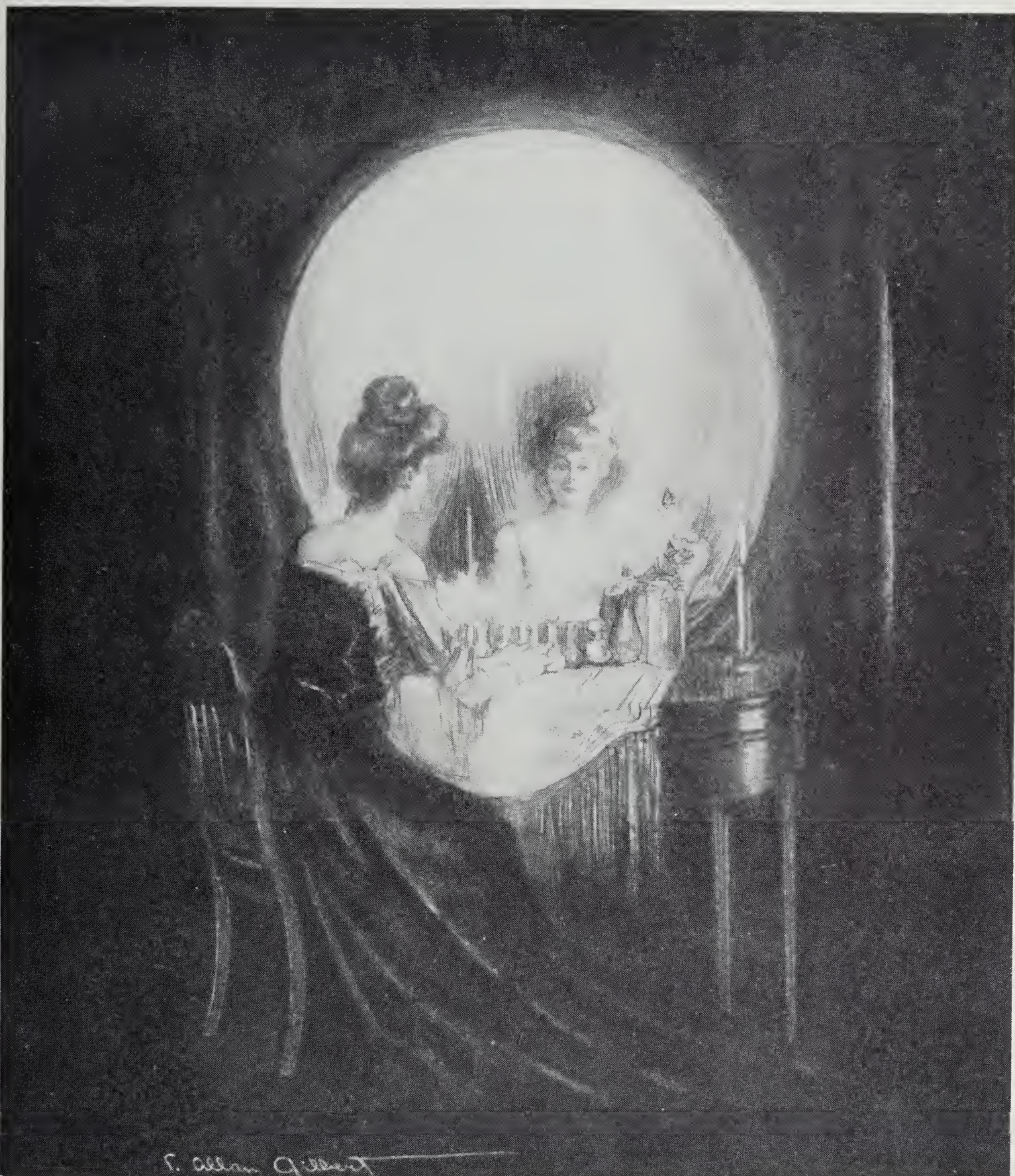


PLATE 27



Man in the Circle
(Registered service marks of
Manpower, Inc., reprinted with the
owner's permission)—Page 17



C. Allan Gilbert

Vanity
(Present location unknown)—Page 27



French

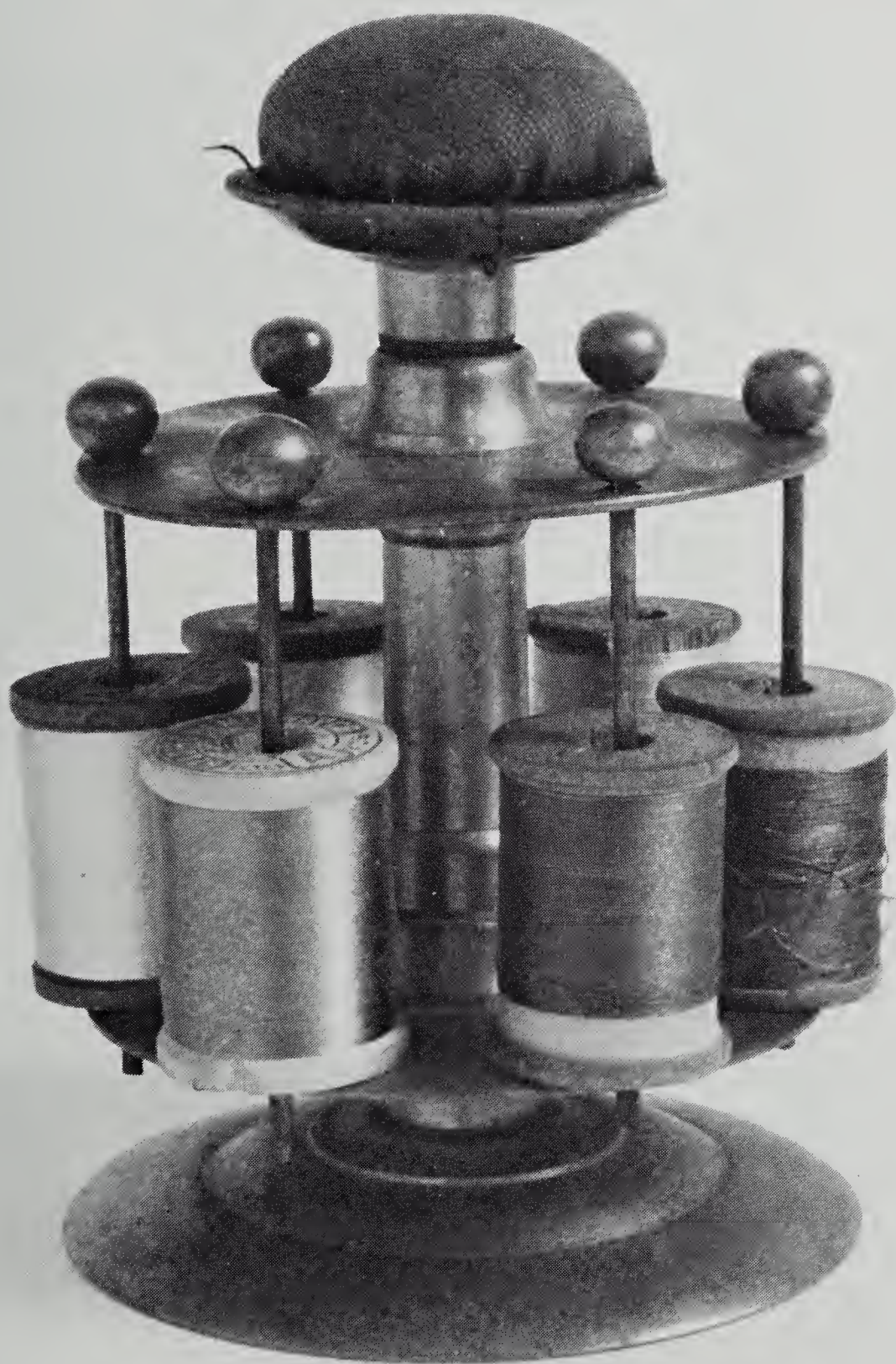
Milking Chair
—Page 12











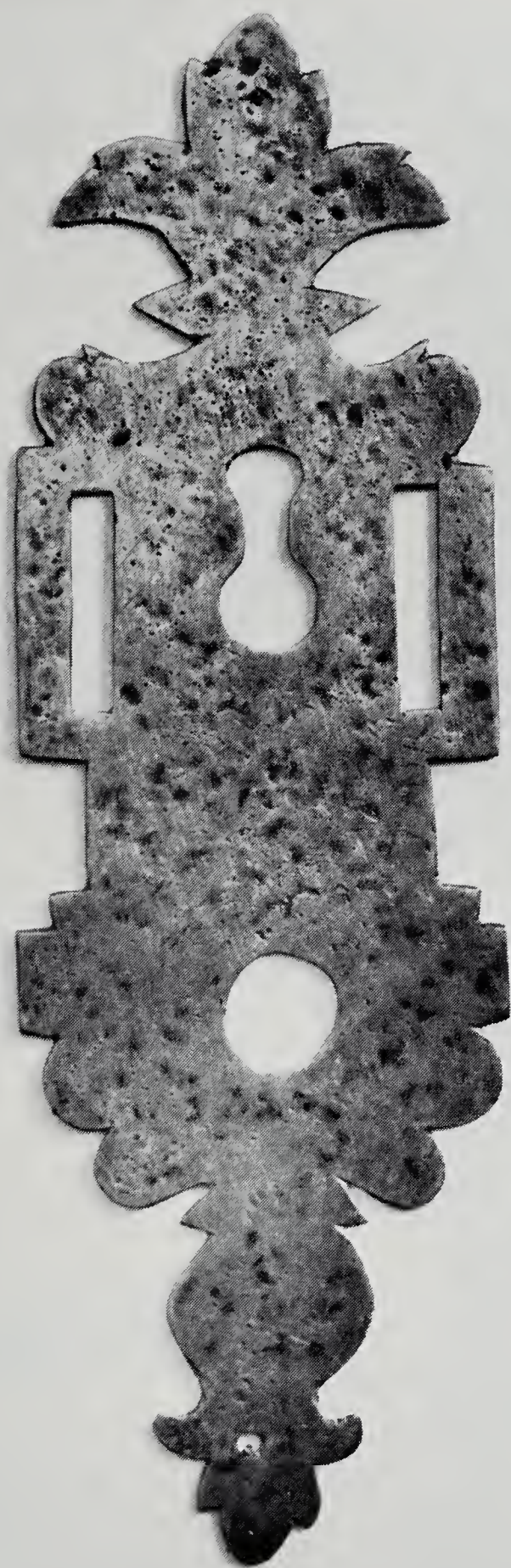
American

Pewter Spool-Holder
(Privately owned)—Page 18



American

Iron Latch
(Privately owned)—Page 18





American

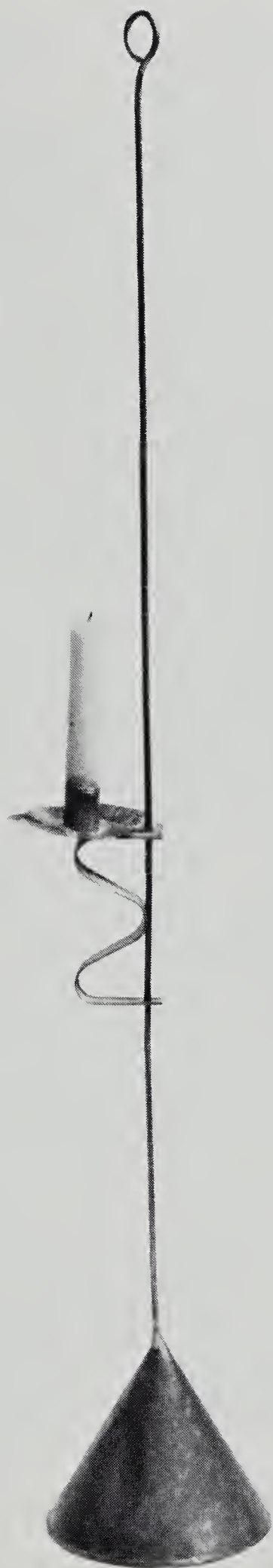
Queen Anne Side Chair
—Page 18

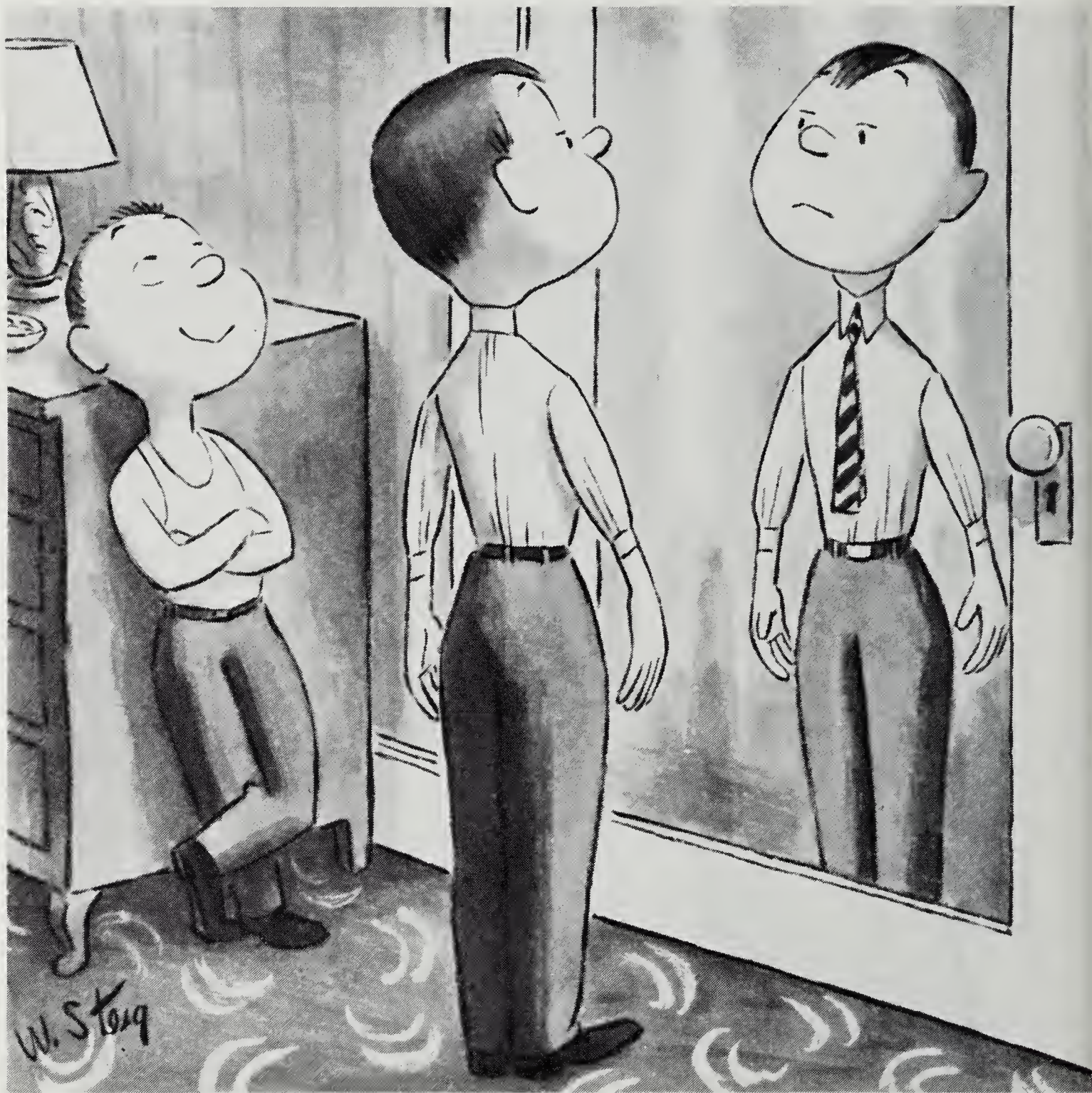


Swedish

Queen Anne Side Chair
—Page 18







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William Steig

“Small Fry”
(Reprinted with permission
of the Sanforized Company)—Page 18







Johann Christoph Heyne
(Yale University Art Gallery—The Mabel Brady Garvan Collection)—Pages 18–19

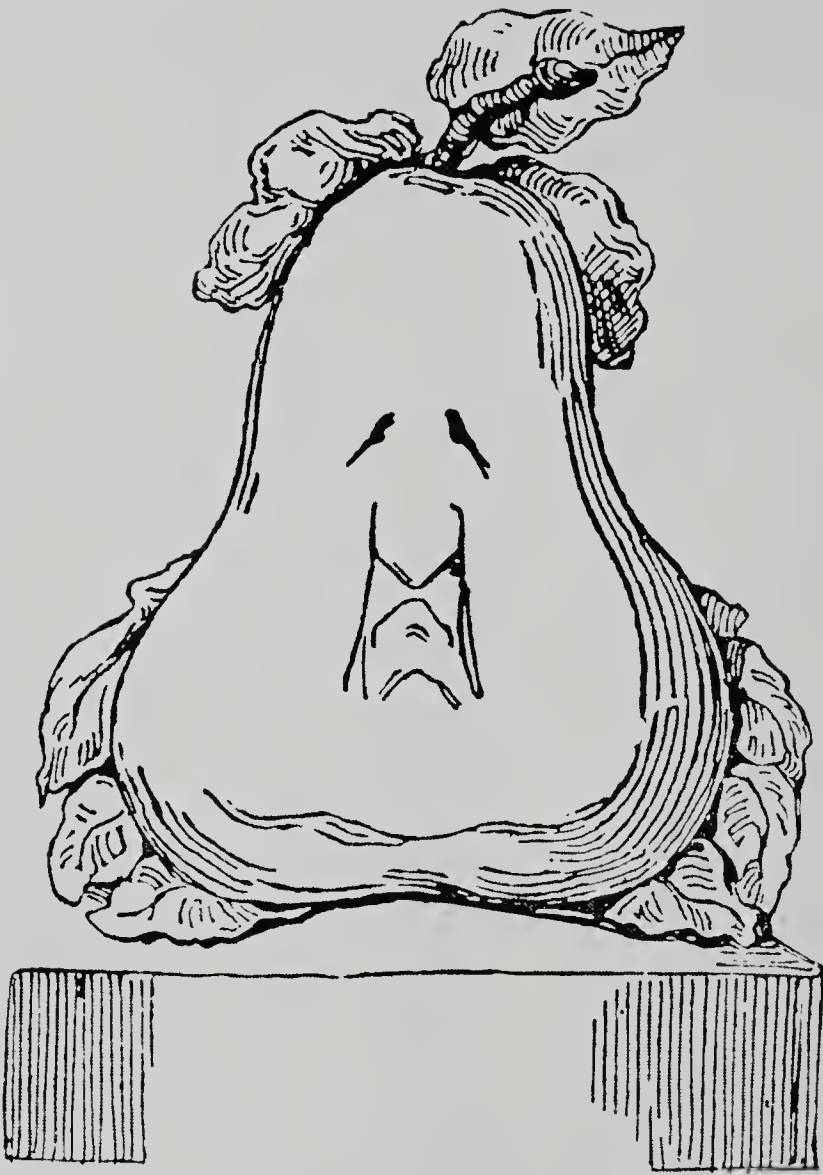
Pewter Flagon





French

Iron Lamp-on-Stand
—Pages 19, 26–27



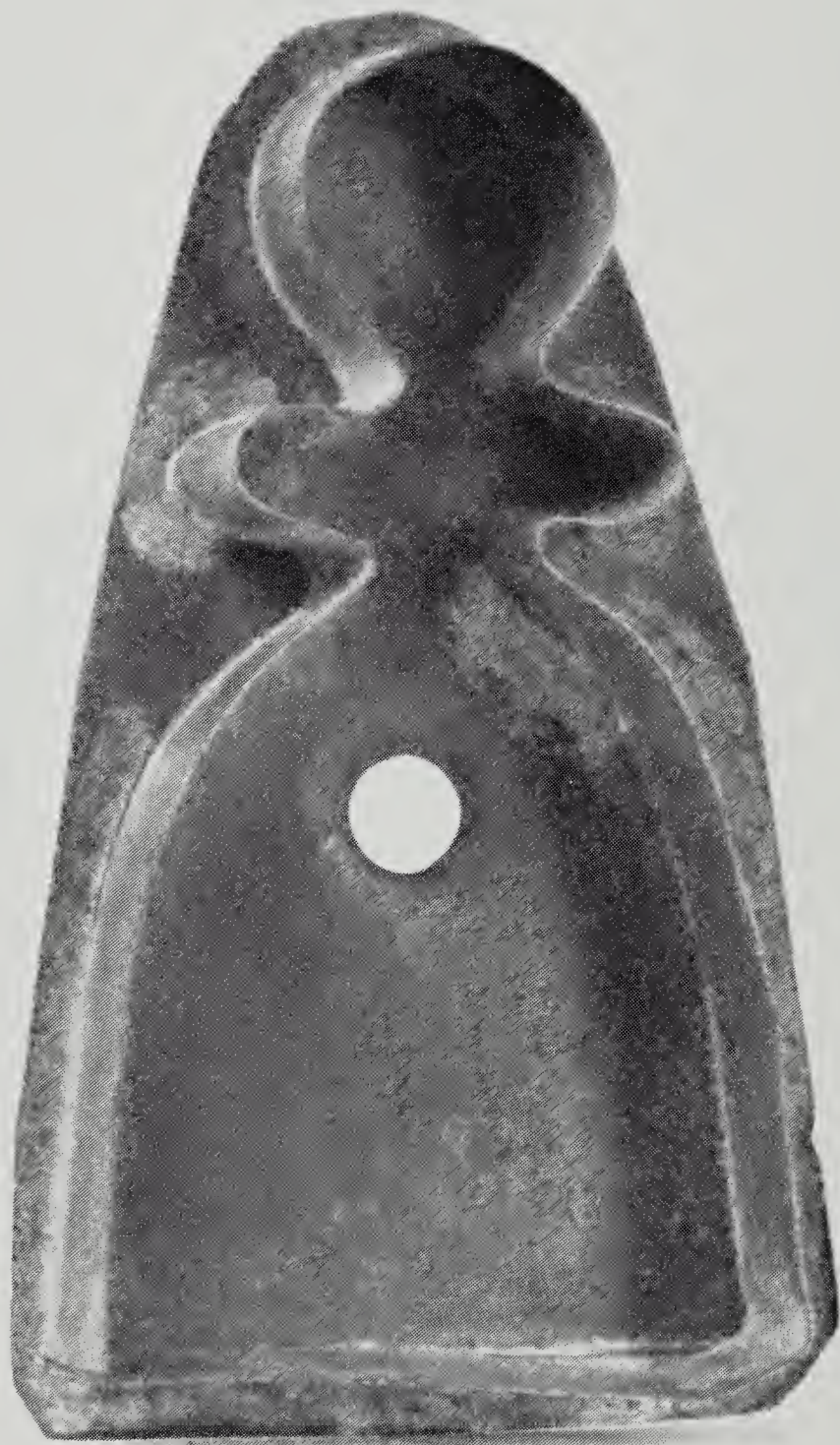
Daumier

Louis-Philippe ("La Poire")
(Present location unknown)—Pages 19–20











Modern

Model for Telephone-Receiver Holder
(Privately owned)—Page 20



Portion of wall at The Barnes Foundation
—Pages 20–23





Renoir

Flowerpiece
—Pages 22, 23



Renoir

Chrysanthemums
—Pages 22, 22 fin



Renoir

Roses
—Pages 22–23 ftn



Manet

Lilacs and Roses
(Privately owned)—Page 22 ftn



Rubens

*Study for the Ceiling at Osterley Park—
Apotheosis of the Duke of Buckingham*

(Reproduced by courtesy of the Trustees, The National Gallery, London)—Page 22 ftn



Delacroix

Dahlias
(Philadelphia Museum of Art
—John G. Johnson Collection)—Page 22 ftn



French



American

Iron Latch
—Page 23



Cézanne

Approach to Jas de Bouffan
—Pages 15, 29, 30



Barton Church

Girl in Trolley Car
(Privately owned)—Page 5



Cézanne



Matisse

The Riffian
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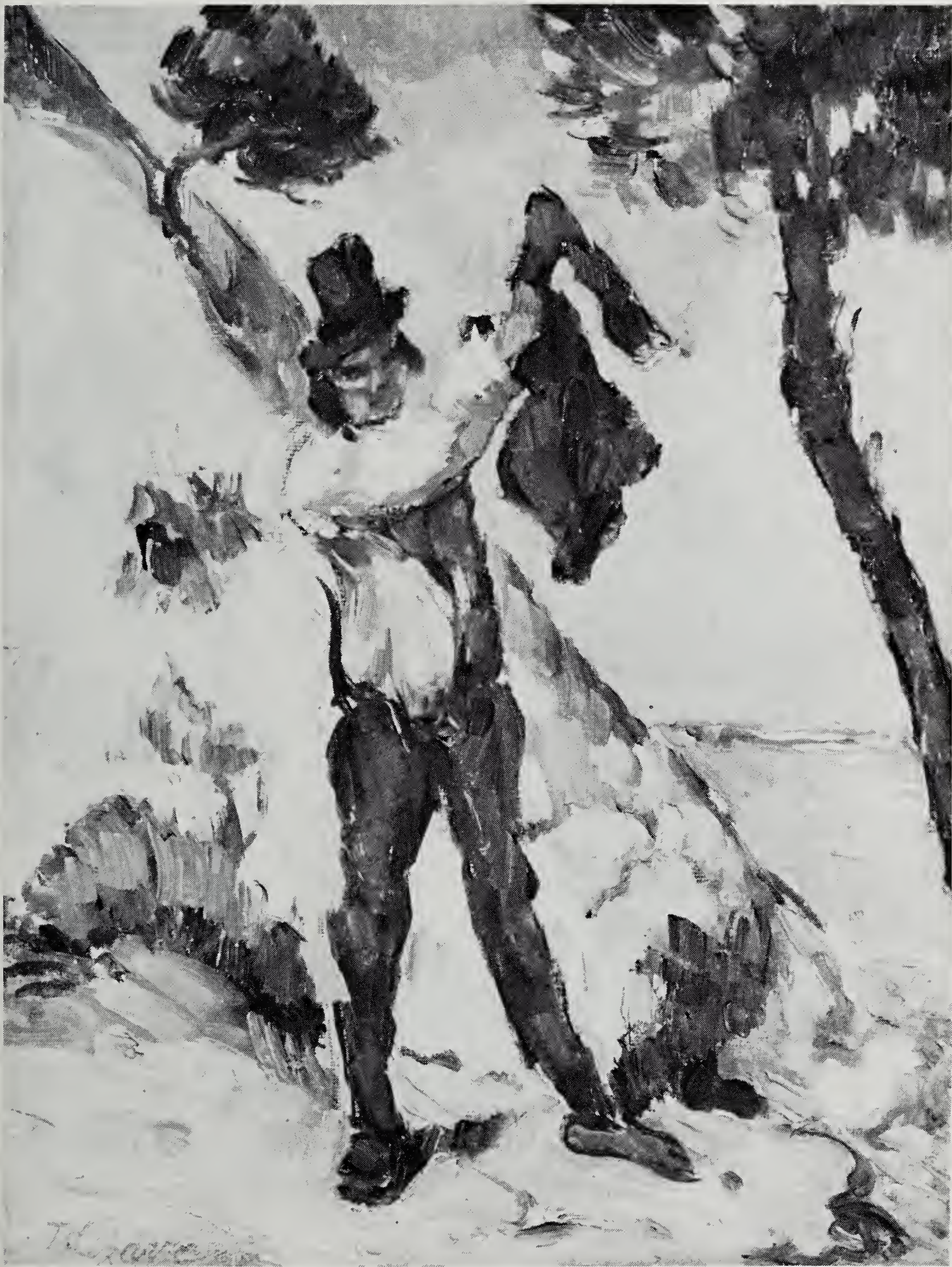


Leslie Thrasher

“Relax now, Please”

(Copyright 1928 Liberty Weekly Inc.

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Cézanne

Man Putting on Coat
—Pages 23–24, 24 ftn



Al Hirschfeld

Virgil Thomson
(Courtesy of the artist's exclusive representative,
The Margo Feiden Galleries, New York, N.Y.)—Pages 28–29, 29 ftn, 30

PLATE 70



Toyokuni *Bust Portrait of Sawamura Sōjurō III*
(Courtesy Octopus Books Limited, London)—Page 29 ftn



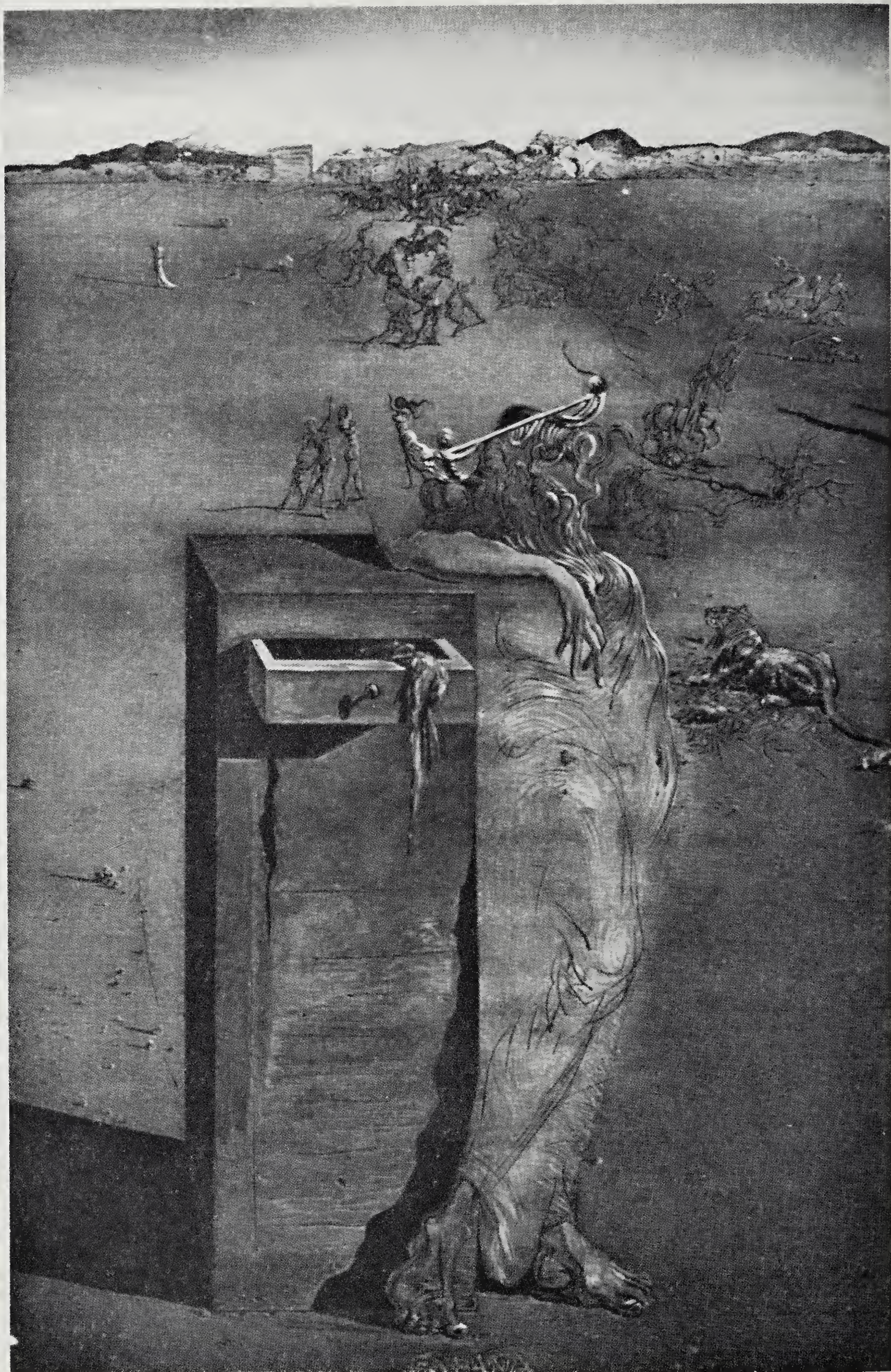
Suzuki Harunobu

Youth about to Dispatch a Love Letter by an Arrow
(The Philadelphia Museum of Art:
The Samuel S. White, III, and Vera White
Collection)—Page 29 fn



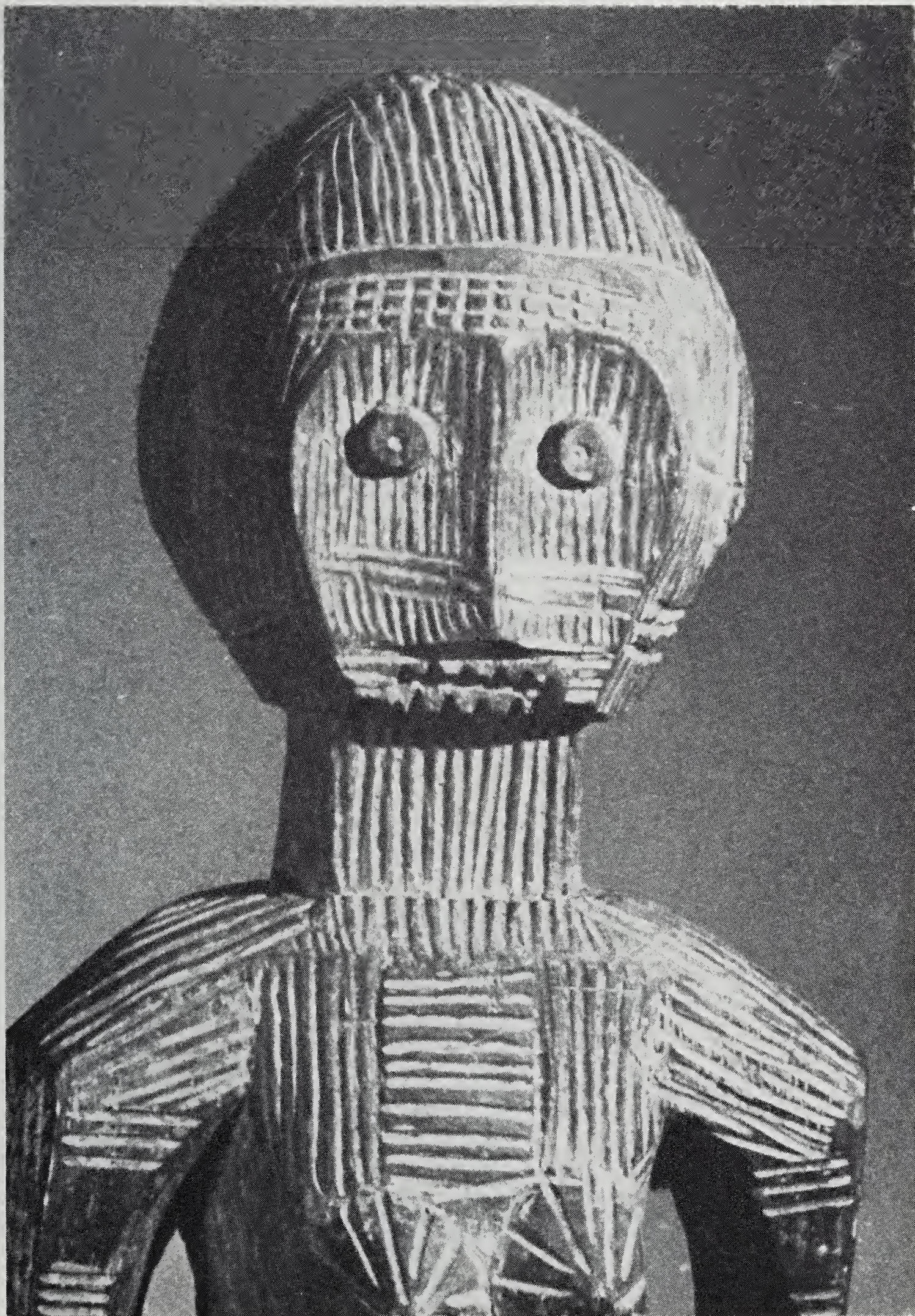
Al Hirschfeld

Barbra Streisand in "Funny Lady"
(Courtesy of the artist's exclusive representative,
The Margo Feiden Galleries, New York, N.Y.)—Pages 28–29, 29 fn, 30



Dali

Spain
(Present location unknown)—Pages 26, 27, 28



African (Zaire)

Tomb Figurine (Detail)
(Musée Royal de l'Afrique Centrale,
Tervueren, Belgium)—Page 39



Giuseppe Arcimboldo

Bowl of Vegetables
(Present location unknown)—Page 28



Dali

African Landscape
(Present location unknown)—Page 28

Dali

Head in Profile
(Present location unknown)—Page 28









Cézanne





Cézanne

Nudes in Landscape
—Pages 5, 15





Renoir

Bathing Group
—Pages 15, 15 fn









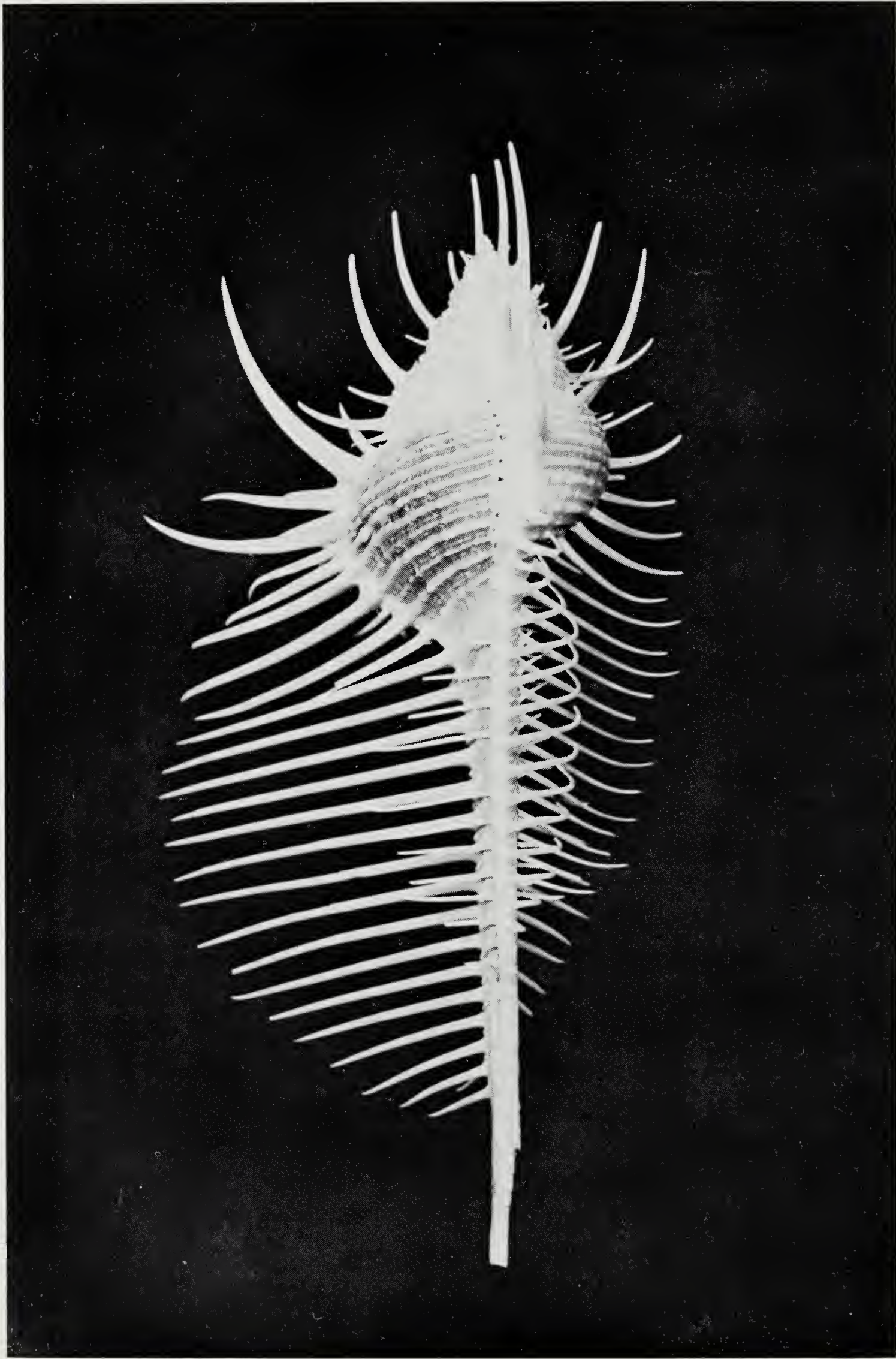
Jean Hugo





Maurice Prendergast

Idyl
—Pages 7, 31–32





John Kane

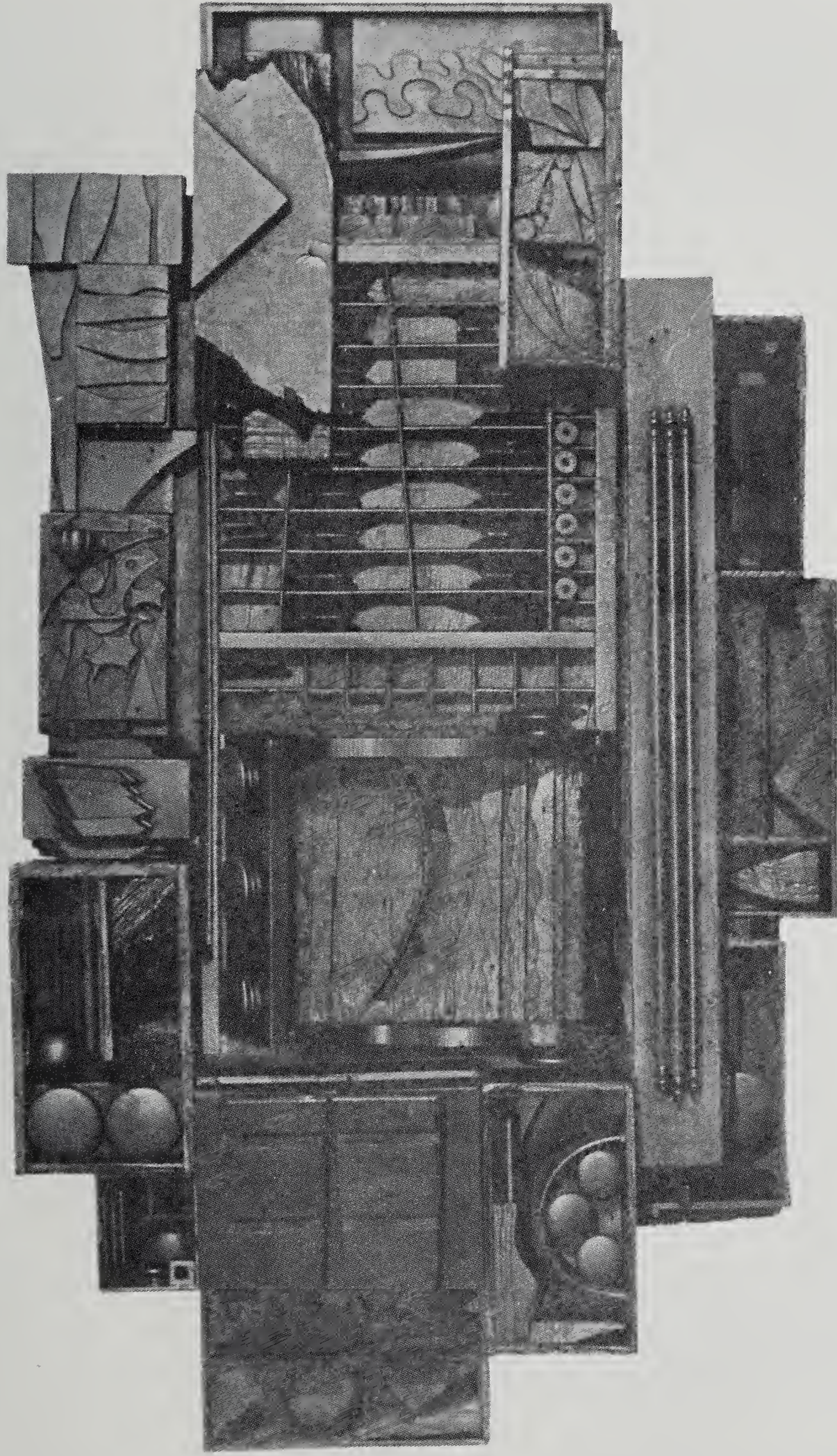




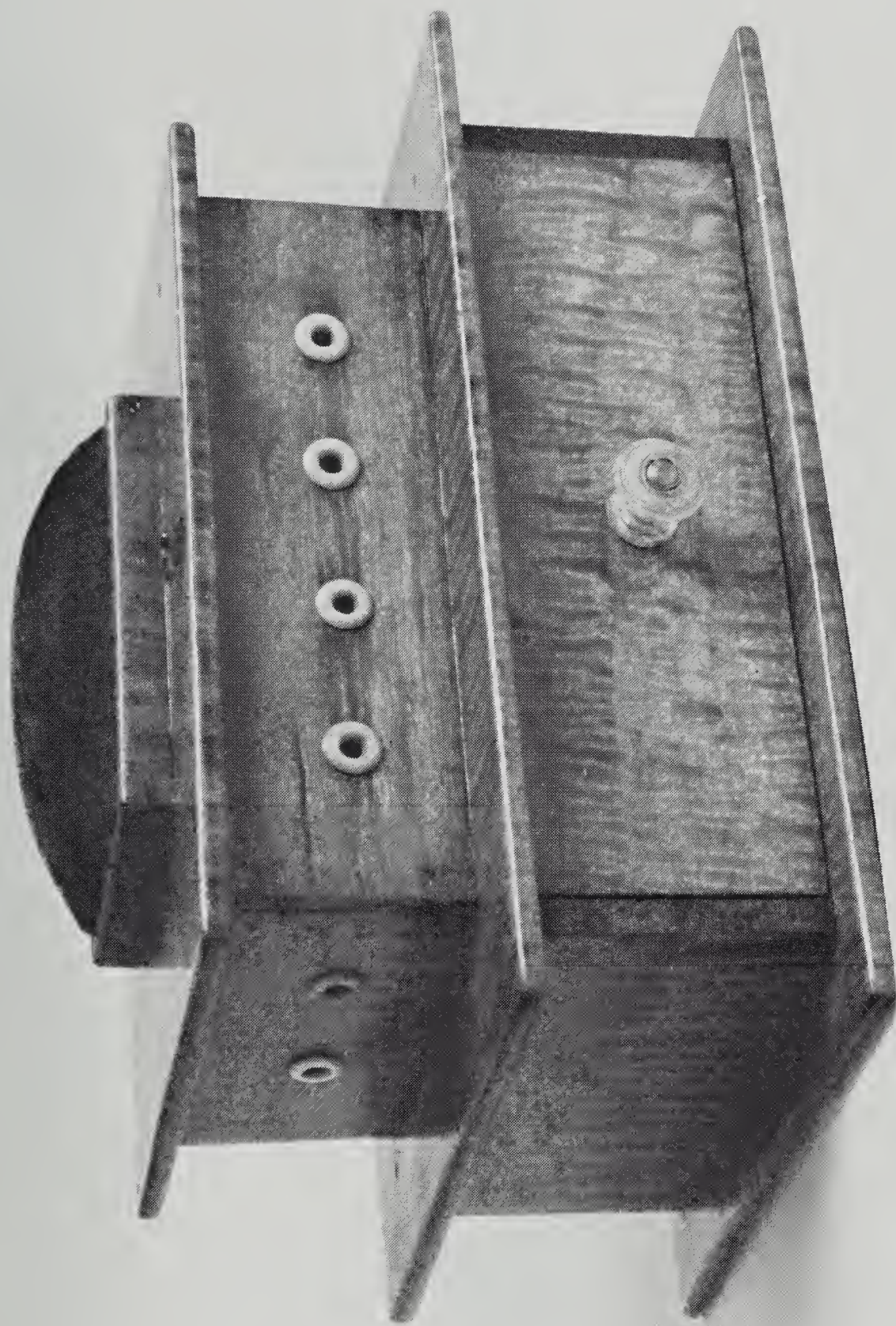
Maurice Prendergast

Figures at the Beach
—Page 7













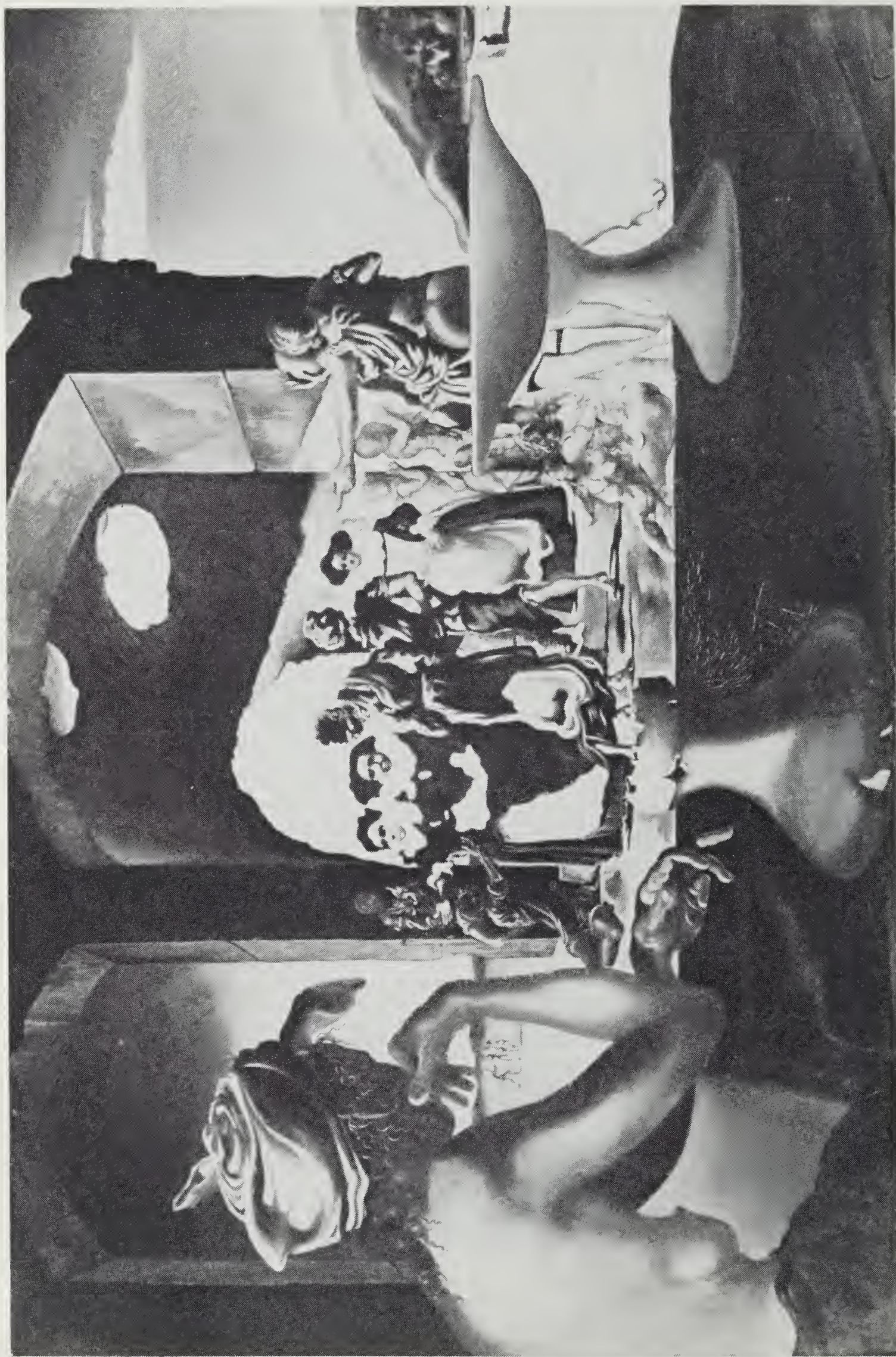






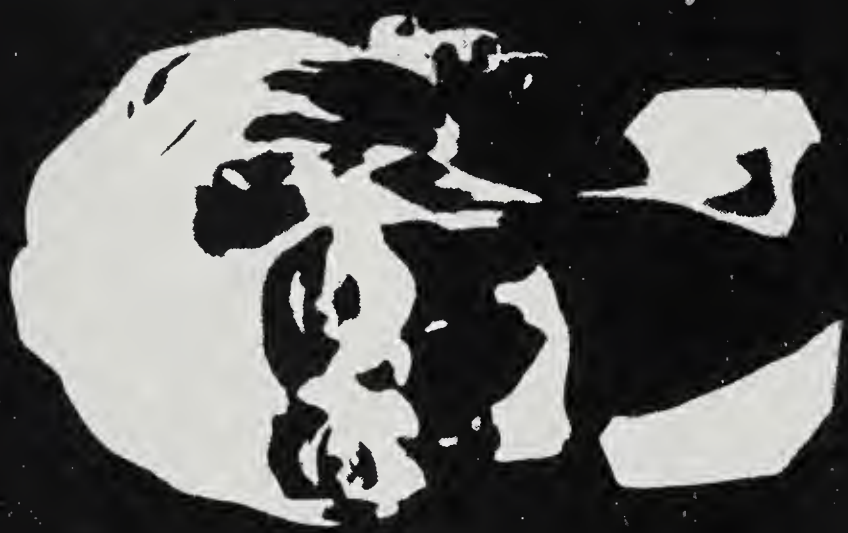


Cézanne



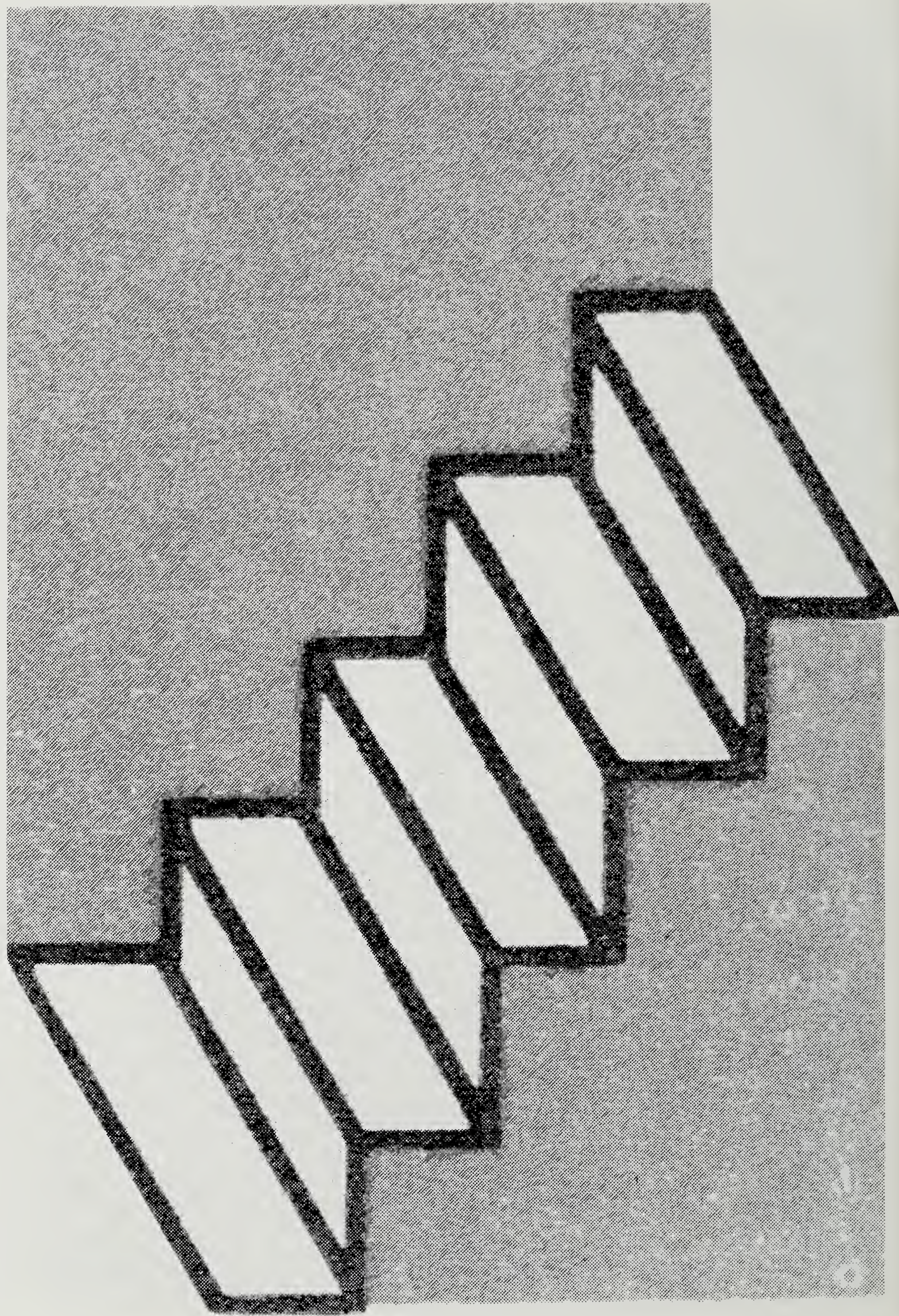
Dali

Slave Market with Disappearing Bust of Voltaire
(Collection of Mr. and Mrs. A. Reynolds Morse,
Salvador Dali Museum, Cleveland [Beachwood], Ohio)—Pages 27–28



Dali

Bust of Voltaire
(Present location unknown)—Page 28





Giacometti

Dog
(Hirshhorn Museum and
Sculpture Garden, Smithsonian
Institution, Washington, D.C.)—Page 49



FOLD-OUT



Daumier



Claude le Lorrain

Coastal Landscape with Acis and Galatea
(Staatliche Kunstsammlungen, Gemäldegalerie
Alte Meister, Dresden)—Pages 53–68

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